

**NEWS: THAI CAMERA
PLANT FLOOD HAVOC**

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**AMATEUR THREATENS
POLICE WITH LAWSUIT**

Saturday 29 October 2011

amateur Photographer

www.amateurphotographer.co.uk

CANON **EOS-1D X**

News: Canon shows
new full-frame,
18-million-pixel EOS



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ON TEST

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INDEPENDENT FLASH

Five of the best hotshoe guns tested

TOOL OR TOY? Should we take it seriously?

PENTAX Q



**FULL AP
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AUTUMNAL GARDENS

Making the most of morning light

COMPETITION



PAGE 32

REACHING FOR THE SKY

Top shots from APOY round 8

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Amateur Photographer For everyone who loves photography

I SUSPECT that for most of us, the question of whether it is film or digital photography that is better is no longer of much importance. In case you hadn't quite decided yourself, let me direct you towards the position where you recognise they each have their positive and negative points, but that in the end they are just different. The greatest of those differences, though, for the majority of people who stand behind the camera, is convenience, with digital capture and output being thought of as much easier and faster.

I wonder, though, if we were to divide our photographic hours per year into 'shooting time' and 'processing time' how the balance might compare to that of ten years ago. Does the digital way of life mean

you spend more or less of your photography time shooting than before? If you used to develop your own work in the days of film, you probably are saving time – if you didn't process and print yourself, you probably are now. Being able to do it myself gives me control, but it also ties me to a desk when I should be taking pictures.

Dropping off a film at the lab and retiring to the pub for an hour was a bit of a treat. Perhaps I should take Ian Farrell's advice, on pages 57–59, and get some Kodak Portra 160 film.



Damien Demolder
Editor

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IN AP 8 OCTOBER WE ASKED...

Is the Nikon 1 system what you wanted Nikon to do next?



YOU ANSWERED...

A Yes, I think it will be wonderful	4%
B Yes, but I'm waiting to see the image quality	10%
C No, I wanted a CSC but not with a small sensor	28%
D No, 10MP is not enough for me in any system	3%
E No, Nikon should concentrate on DSLRs	25%
F No, but I might be pleasantly surprised	30%

THIS WEEK WE ASK...

Will film ever feature in your life again?

VOTE ONLINE www.amateurphotographer.co.uk

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Benjamin Goss talks about why he uses a Kodak view camera and paper negatives to create his mysterious photographs. Jonathan Stead reports



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Flood water overwhelms big firms • Factories forced to shut down

THAI FLOOD DISASTER HITS CAMERA MAKERS

NIKON, Canon and Sony have fallen victim to floods in Thailand that have led to the closure of around 200 factories.

In a statement, Nikon said its plant – at the Rojana Industrial Park in Ayutthaya Province – is 'submerged by the flood' caused by torrential rain since July.

Nikon makes around 90% of its DSLRs and 60% of its interchangeable lenses in Thailand, according to Japanese sources.

A UK spokesperson told us that Nikon Thailand produces 'more than five million entry- and mid-level DSLRs and a similar number of interchangeable lenses' a year.

'The first floor of all buildings at the premises are presently submerged. Details of the damages are now under investigation,' read Nikon's statement dated 11 October, adding that it was unable to predict how long the plant would be closed.

'We will set up our recovery support system and endeavour to restart operations as soon as possible.'

Four years ago, Nikon announced an expansion of lens and DSLR output at Rojana and hired 5,000 extra staff.

As we went to press, there were no further updates.

Meanwhile, Sony's compact system camera production has ground to a halt after floods forced a factory to shut down.



A report by Japan-based industry newsletter *Pen* – the accuracy of which has since been confirmed by Sony UK – states: 'The factory has stopped operation since 6 October and the company said it will stop operation until the 14th.'

'Operation may resume on 17 October, depending on the situation.'

Earlier, it was reported that the Sony plant – which also makes lenses – had

not suffered major damage and was operating as normal.

The news came as Canon bosses dispatched a 'recovery task force' to Bangkok in a bid to alleviate the impact of the flooding, which led to the closure of two inkjet printer factories in the Ayutthaya Province.

At the time of writing, Canon was reassessing the situation and considering transferring production away from the region. Canon also makes inkjet printers in Vietnam.

In a statement released to AP, Canon said: 'Canon Hi-Tech (Thailand) Ltd, which makes inkjet printer products, has two factories in Ayutthaya (one in Rojana Industrial Estate and one in the Hi-Tech Industrial Estate), both of which have been affected by the flooding.'

'The Rojana factory has suffered flooding inside the facility.'

'The Hi-Tech Industrial Estate in which the first factory is located is surrounded by an embankment that has prevented the estate being flooded.'

'But due to an excessive amount of surrounding water, access to the factory is currently not possible.'

Canon Hi-Tech (Thailand) Ltd employs around 10,000 staff.

SNAP SHOTS

● The Serious Fraud Office has received a visit from the ousted CEO of Olympus, Michael Woodford. Having been CEO of the Japanese firm for just a fortnight, Woodford claims he was fired for questioning payments worth nearly \$700m that the firm made to advisers relating to its acquisition of a British medical equipment company in 2008. Olympus has blamed Woodford's departure on a clash of management styles and has denied any wrongdoing in the wake of the drama, which saw Olympus shares plummet 42%.

● Samsung plans to sell up to 250,000 compact system cameras this year. Han Myoung-sup, a senior vice-president at the firm, said: 'We expect our mirrorless camera sales to reach 170,000 to 250,000 units this year,' reported Reuters news agency.

FUJI CSC CAMERA WILL BE 'PREMIUM' MODEL

FUJIFILM will launch a compact system camera in the UK in the 'first half of 2012' as part of its premium-level X series, rejecting the micro four thirds format.

AP understands that the mirrorless model will be aimed at the higher-end user seeking an 'out-and-out performance product'.

Fuji's premium-level, fixed-lens X100, for example, carries an APS-C-sized imaging sensor measuring 23.6x15.8mm.

The news follows the unveiling of an X-series 'road map' by Fujifilm president Shigetaka Komori during a press conference in Tokyo, Japan.

Fuji remains tight-lipped on specification, a launch date and pricing.

Also on the cards is a 'truly high-end' bridge camera called the X-S1, featuring a 2/3in X-series sensor and 26x zoom lens.

The X-S1 is due in the UK in 'early 2012', said a UK spokesman.



Meanwhile, Fuji has confirmed that its X10 (pictured) will land in the UK in early November, priced £529.



Do you have a story?

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A week of photographic opportunity

PHOTO DIARY

Wednesday 26 October

EXHIBITION Sergey Chilikov: Selected Works, until 14 November at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com. **DON'T MISS** Four-mile guided walk from Treen to Penberth, Cornwall – visiting cliff castles and fishing coves (2-4pm). Visit www.nationaltrust.org.uk.



Thursday 27 October

EXHIBITION The Everest Generation, until 25 November at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** Shahidul Alam: My Journey as a Witness, until 18 November at Lichfield Studios, London W10 6NE. Visit www.tristanhoare.com.



Friday 28 October

EXHIBITION Shooting on the Front Line: One Soldier's War in Afghanistan by TA Reservist Major Paul Smyth, until 29 January 2012, at The River & Rowing Museum, Oxfordshire RG9 1BF. Tel: 01491 415 600. Visit www.rrm.co.uk. **EXHIBITION** A Mediterranean Encounter: Sharing a Common Vision by Amine Hadj Kouider, until 28 October at Marx Memorial Library, London EC1R 0DU. Visit www.mediaterranean.co.nr. Tel: 0207 253 1485.

Saturday 29 October

DON'T MISS Fungi Foray (10am-noon, price £5) at Lanhydrock, Bodmin, Cornwall PL30 5AD. Tel: 01208 265 950. Visit www.nationaltrust.org.uk. **EXHIBITION** Chris Levine: Selected Works, until 26 November at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Sunday 30 October

DON'T MISS The Illuminated Garden (6pm-9pm, price £5) at Saltram, Plympton, Devon PL7 1UH. Tel: 01752 333 503. Visit www.nationaltrust.org.uk. **EXHIBITION** The Photographers, includes the work of Bill Brandt, Cecil Beaton, Terry O'Neill and Patrick Lichfield, ends today at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748 283. Visit www.nationaltrust.org.uk.

Monday 31 October

EXHIBITION The Time Machine by Edgar Martins, until 5 November at Wapping Project Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingprojectbankside.com. **EXHIBITION** Astronomy Photographer of the Year, until 12 February 2012 at the Royal Observatory Greenwich, London SE10 8XJ. Visit www.nmm.ac.uk.

Tuesday 1 November **LATEST AP ON SALE**

EXHIBITION Other I, includes works of Magnum Photos photographer Alec Soth, until 27 November at Hotshoe Gallery, London EC1N 8SW. Visit www.hotshoegallery.com. **EXHIBITION** Eugène Atget: Select Works, until 12 November at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com.

New flagship model boasts 18.1MP sensor

CANON UNVEILS FULL-FRAME EOS-1D X

AS WE went to press, Canon unwrapped the EOS-1D X, an 18.1-million-pixel, full-frame DSLR designed to replace the EOS-1D Mark IV and EOS-1Ds, Mark III.

A spokesman claimed it offers 'an unparalleled combination of speed, resolution and image quality'.

Billed as 'the film-maker's DSLR', the EOS-1D X can record full HD (1920x1080-pixel) video, with exposure, focusing and frame rate controllable manually.

The newcomer boasts a new 18.1-million-pixel CMOS sensor, a top equivalent ISO sensitivity of 204,800 and a '2-stop improvement in noise performance', using dual 'Digic 5+' image processors claimed to be up to three times faster than the current Digic 5.

Full-resolution shooting is possible at 12 frames per second, according to Canon.

'A super-high-speed mode extends the shooting speed to 14fps (JPEG only), while a new shutter and mirror mechanism reduces shutter lag and mirror bounce, delivering consistently high performance when shooting at high speed,' claimed a spokesman.

Handling-wise, the EOS-1D X promises 'larger, more tactile buttons', intended to make the camera easier to use when wearing gloves.



Canon says it has developed a new 61-point, wide-area AF system, with 41 cross-type points (including five 'dual' cross-type points).

New AF presets are designed for common challenging conditions, adds the firm.

Meanwhile, a newly designed RGB metering system features a 100,000-pixel RGB sensor linked to the AF system and powered by its own dedicated Digic 4 processor.

Canon claims this detects face and colour to ensure 'correct exposure levels and improved AF tracking, even when shooting the most challenging of scenes'.

RPS HIRES SCOTSMAN FOR TOP JOB

THE ROYAL Photographic Society has elected its first Scottish president since the Earl of Crawford in 1897.

Roy Robertson, who lives in Newport-on-Tay, replaces Rosemary Wilman at the helm of the 158-year-old institution, which is based in Bath.

Robertson, who was elected vice-president in 2009, said: 'I am passionate about my own photography and during my presidency I am seeking to provide further opportunities for members to share their own experiences and share from each other.'

'I am keen to expand the many different ways that members and the wider public can find and develop their own routes in photography, and I believe the Society is well placed to do this.'



New RPS president Roy Robertson is awarded an Honorary Fellowship by his predecessor Rosemary Wilman

Robertson will hold the position until 2013. His photographic interests revolve around documentary, contemporary and landscape photography.

SNAP SHOTS

● A church's gravestone photo ban threatens a biannual 'Goth weekend' in Whitby, North Yorkshire. The event, planned to take place on the first weekend in November, normally attracts hundreds of photographers, reports the *Whitby Gazette*. St Mary's churchwarden said the situation had become 'unbearable'. Lynn Lawrence, who opposes the move, claims signs like 'keep off the daffs' would be more effective.

● A Nikon customer's complaint that a D3100 'cashback' promotion was misleading, because it was fulfilled via 'pre-paid Visa card', has been rejected by the advertising watchdog. The Advertising Standards Authority ruled that the average consumer would understand that a pre-paid card was a form of cashback, as stated in the advert's terms and conditions.

● The DMW-MCFT3 underwater waterproof housing for Panasonic's Lumix DMC-FT3 compact has been launched by Ocean Leisure Cameras, price £219.95. It gives users access to all the camera's controls, claims the maker. Visit www.oceanleisurecameras.com.



Do you have a story?

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Father's pics of daughter trigger police call

ENTHUSIAST FORCES PHOTO POLICY U-TURN

AN AMATEUR photographer is set to sue police after innocent shopping-centre pictures of his four-year-old daughter sparked a global media frenzy and a photo policy U-turn.

Chris White welcomed as 'a victory for common sense' the U-turn by 11 shopping centres to allow non-commercial photography after he was quizzed by a security guard while taking photos of his daughter Hazel eating an ice cream on 7 October (pictured).

White, 45, said staff at Braehead shopping centre near Glasgow – which had banned photography – called police when he refused to delete his shots.

'He [the security guard] said I had been spotted taking photos in the shopping centre, which was "illegal"... and then asked me to delete the ones I had taken,' said White, claiming he had explained to the official that he was the girl's father.

However, when he said he had already uploaded two images to Facebook, and refused to delete them, the guard called the police.

Two police officers arrived on the scene a few minutes later.

White said that one of the officers told him there were 'privacy issues around photographs', to which he replied that he had waited until only his daughter was in shot.

White said police then threatened to use anti-terror laws to confiscate the Sony Ericsson mobile phone he had used to capture the photos.

Police denied its officers questioned him under counter-terrorism legislation and refused to comment on the photographer's claim that an officer recorded his personal details in a notebook.

White's experience led thousands of people to back a 'Boycott Braehead' Facebook campaign and a few days later the property's owner, Capital Shopping Centres (CSC), changed its photo policy 'to allow family and friends to take photos in the mall'.

Braehead apologised to White for 'distress we may have caused'.

CSC owns 11 of the UK's shopping centres, including Lakeside, the Trafford Centre and the Metrocentre in Gateshead.

RPS director general Michael Pritchard welcomed the decision as a 'small victory for photographers in their ongoing fight to be able to take photographs in places that are normally open to the public'.

He added: 'The Society hopes that other owners of premises open to the public will take note of this and accept that photographers do not represent a security or commercial threat and apply

some common sense in their approach to this issue.'

Grant Smith, from the campaign group I'm a Photographer Not a Terrorist, stressed the importance of standing up to 'petty officialdom and absurd rules'.

The architectural photographer added: 'Once again, the assumption that photography is a suspicious activity, with implied links to hostile reconnaissance and terrorism, is based on false and damaging assumptions.'

But, in a dramatic twist, White is now engaged in a furious war of words with police. As we went to press, White – who was not arrested and faces no criminal charges – was in talks with lawyers with a view to suing Strathclyde Police for defamation of character after they issued a public statement on the matter (see below).

Braehead Shopping Centre said the security guard had 'approached the man and politely asked if he had been taking photographs'.



Its spokesman added: 'At no time in the initial conversation was the member of our security staff informed by the man that the child in question was his daughter.'

Commenting on its revised rules, a CSC spokesperson said: 'The policy allows photography, for personal and non-commercial use, to be taken of families and friends, and of the shopping centre generally.'

Controversially, however, the centre said it would continue to ask people to delete photos that don't comply with its security and privacy rules – a rule challenged by AP as we went to press.

KNOW YOUR RIGHTS

ACCORDING to Detective Sergeant Parkes, a counter-terrorism adviser at the Met Police:

● Security staff **DO NOT** have the power to prevent a person from taking photos in a public place

● A guard **CANNOT** stop a photographer from walking away if he/she declines to answer their questions

● Security personnel **DO NOT** have the legal right to ask to view images

● They **DO NOT** have the legal right to require or ask that images are deleted

● Officials **DO NOT** have the power to seize a camera or phone used to take photos

● A security guard **CAN** ask a person to account for their actions if they are seen acting in a 'suspicious' manner

● If security staff believe a person is conducting hostile reconnaissance, for example, the guard should call 999, the anti-terrorist hotline or the [police] SO15-Fairway team

MEDIA, 'LEAKS' AND A LAWSUIT

WHITE, a mental health worker, is in talks with lawyers with a view to suing Strathclyde Police for defamation of character after the force said he had 'no basis' for lodging a complaint against the force.

In a lengthy public statement, police referred to a 'very specific concern' raised by members of the public that had 'nothing to do with him taking photographs of his daughter'.

White said police sent him a letter claiming officers were told he had been seen talking to himself, was under the influence of alcohol and had been seen taking a photo of a female shop assistant with his trousers undone, all of which he strenuously denies.

Furthermore, White claims police leaked details of previous personal problems to the Scottish media. He has now lodged a complaint with Scotland's independent police watchdog. Strathclyde Police denies it leaked any details.

Talking to AP, White said: 'If I do not defend myself – even though there is no criminal charge – it could have a massive effect on my work prospects.'

AP
THIS
WEEK
IN...

1947

This week in 1947 a letter from Durban, South Africa, brought word of a new photography club that was unusual – because it was open to all. Club president PC Harper wrote that it was the ‘only group of its kind where non-Europeans are able to meet and to participate in photographic activities. All the other clubs are reserved for white skins.’ The club had 40 members, including those of Indian, English and African origin. By contacting AP, Harper hoped that clubs in England would be interested in its photographs of African life.

A WORD FROM AFRICA

SIR,—A Photography Group has recently been formed as an integral part of the Durban International Club, and is the only group of its kind where non-Europeans are able to meet and to participate in photographic activities. All the other clubs are reserved for white skins.

Our membership is drawn from the International Club, and of its 700 members some 40 have joined our Group. They are, of course, of various nationalities, including Indian, English, African, etc., and we form a very enthusiastic group.

As president of the group I am most anxious that this keenness shall not lag, which I fear will be the case if we are not able to extend our field of activities beyond our own small circle. Unfortunately, this is impossible in this country, but perhaps there are some groups in England that you could put us in touch with, as I feel sure that our work would be of great interest, especially to those who are not familiar with African life and other features of this country.

Yours, etc., P. C. HARPER.

7a, Plowright Lane, Durban.

CLUBNEWS

Club news from around the country

CITY OF LONDON & CRIPPLEGATE PHOTOGRAPHIC SOCIETY

Photographer Peter Marshall talks about his experiences of covering protests on 1 November (6.45pm start, £3 suggested donation) at the YMCA, Errol Street, London EC1Y 8LX. Visit www.cityandcripplegate-ps.org.

PRESTON PHOTOGRAPHIC SOCIETY

The society is due to host a talk by renowned landscape photographer Colin Prior on 18 November. The event begins at 7.30pm and tickets cost £10. It takes place at Greenbank Lecture Theatre, University of Central Lancashire, Preston PR1 2HE. Visit www.prestonphotographicsociety.org/colin-prior-event.html

SNAP SHOTS

● The Imaging Warehouse promises ‘tasty deals’ and interactive demonstrations at its open day on 26 November. The free-to-enter event takes place from 10am-5pm at The Imaging Warehouse, Warwick Road, Stratford-upon-Avon, Warwickshire CV37 0PT. The firm supplies PermaJet and Nova Darkroom brands. Tel: 01789 739 200.

● A recent Sotheby’s sale in New York, which included images by Ansel Adams and Diane Arbus, raised more than £3m. A portrait of Abraham Lincoln by Alexander Gardner raised around £63,000.

Top shots chosen from 3,000 entries

28TH AOP AWARD WINNERS HONoured

ALMOST 400 photographers entered around 3,000 images in this year’s Association of Photographers (AOP) awards.

For the first time, the contest included two categories dedicated to the moving image, to reflect ‘modifications that digital SLRs have made’, said organisers.

The AOP Awards, in their 28th year and only open to the association’s members, dished out 17 Best in Categories and three Golds. The winning entries can be viewed at http://awards.the-aop.org/2011_Photographers_Awards.

During the summer, the AOP confirmed that it had sold its building in London – a decision it said was partly fuelled by the growth of online galleries.

The AoP began life in 1968, as the Association of Fashion and Advertising Photographers.



Peter Lippman’s image won Gold in the Commissioned Advertising Series category

It launched a Photographers Awards programme in 1984, and campaigns on photography-related issues, including copyright.

The AOP has around 1,000 full members. The remaining membership consists of students and photographic assistants.



1921



2008

PHOTOGRAPHER HIGHLIGHTS GLACIAL CHANGE

Comparison images of the Rongbuk Glacier, Tibet, taken in 1921 and 2008



Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmedia.com

AS BRITAIN basked in the recent autumn heatwave, a photographer highlighted the ‘serious consequences of climate change’ in an exhibition of Himalayan glaciers, which has opened at the Royal Geographical Society (RGS) in London.

Images by photographer and filmmaker David Breashears, who has made eight trips to the Greater Himalayan region, were unveiled alongside historic pictures of glaciers plucked from the RGS archives.

Breashears said: ‘These then-and-now pictures have a powerful effect on the viewer, one that I hope will bring home the reality – and serious consequences – of climate change. Gazing at Italian photographer Vittorio Sella’s 1899 picture of the Jannu Glacier in Nepal and then comparing it to my 2009 photo, in which the glacier has disappeared, creates a profound sense of unease.’

An RGS spokesman said Breashears has ‘recorded losses and changes to glaciers that are otherwise inaccessible to all but the most skilled climbers, thereby providing an invaluable record for their future study’.

Rivers of Ice: Vanishing Glaciers of the Great Himalaya runs until 11 November.



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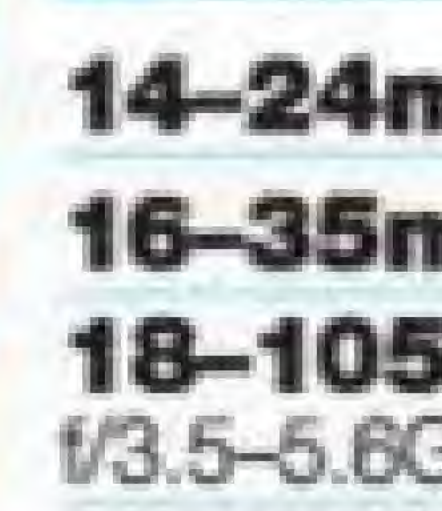
EF 24-105mm
f/4L IS USM
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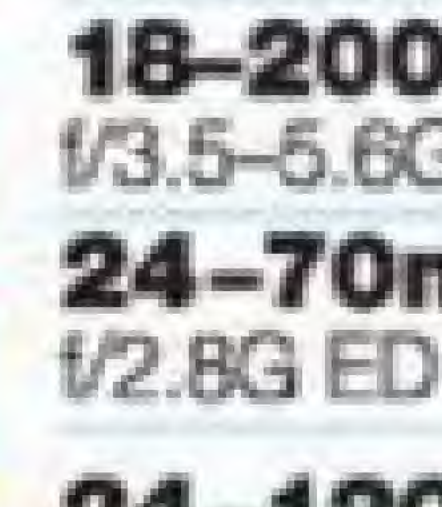
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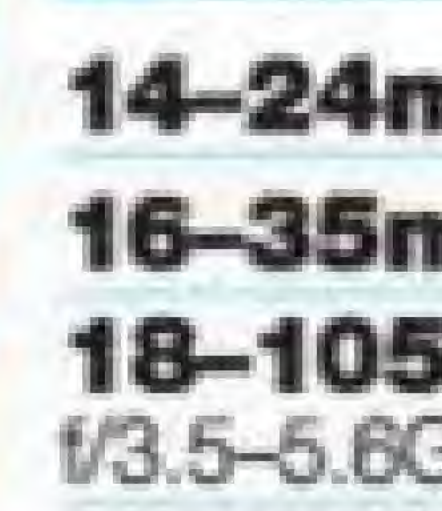


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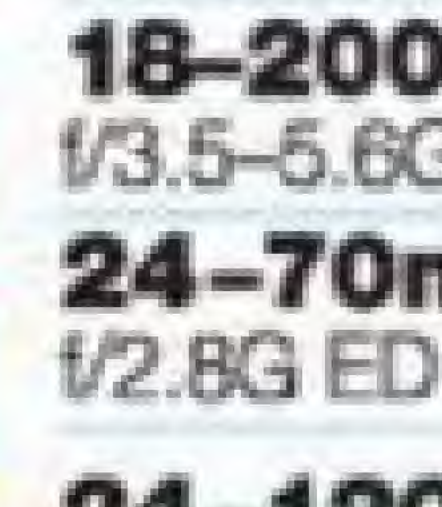


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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

Deborah Turbeville: The Fashion Pictures

By Deborah Turbeville

Rizzoli, £55, 304 pages, hardback, ISBN 978-0-8478-3479-2



FASHION and the avant-garde often go hand in hand, from the wild and often abstract

design work of the outfits to the unusual photographic representations of those same garments. At the leading edge of this genre is Deborah Turbeville, and this is the first major survey of her influential work.

Many of her images look as though they were taken in times gone by, yet conversely

feature contemporary clothing and ways of living. It places these pictures into a time that is at once the past, present and future.

Beautiful and ethereal, Turbeville's images are visually arresting with a sense of depth and substance. Above all, they are an example of how fashion imagery can transcend the sterile, glossy photography that we see adorning billboards and magazines, and become an art form in its own right.



EXHIBITION

Shaped by War: Photographs by Don McCullin

Until 15 April 2012. Imperial War Museum, Lambeth Road, London SE1 6HZ. Tel: 0207 416 5000. Website: <http://london.iwm.org.uk>. Open daily 10am-6pm. Admission: adults £7, concessions £6



IN AP 8 October, we featured the Tate Britain's Don McCullin exhibition. This week McCullin is in the spotlight again, this time at London's Imperial War Museum where a major new exhibition, Shaped by War, features 250 of his war images. It covers McCullin's work from conflict zones including Berlin, Northern Ireland, Vietnam, the Middle East and Cyprus, for which he won a World Press Photographer Award in 1964.

Featured images include McCullin's famous portrait



of a shell-shocked US marine in Hue, Vietnam, in 1968, and many other poignant colour and b&w images. There are also cabinets containing the Nikon F cameras McCullin used, the boots he wore, lightmeters and press passes, along with a filmed interview.

Accompanying panels of text explain the various chapters of his career. Especially interesting is a section exploring McCullin's later work – landscapes and still-life images – which formed a part of his rehabilitation process, helping him come to terms with the atrocities he had seen. Highly recommended. **Gemma Padley**





WEBSITE

<http://seesawmagazine.com>



ESTABLISHED in 2004 and now in its 14th issue, seesaw is an online photography magazine celebrating the work of emerging photographers along with those who are already established. Edited by American photographer and critic Aaron Schuman, the magazine aims to showcase work (in both image and written form) that explores ordinary moments that often go unnoticed, championing the process of 'looking' and 'seeing'. Its intention is to delve beneath the surface of images to uncover inherent stories and themes. Photographers can submit their portfolios for consideration, and details of how to do this are on the website.

Much of the content is of a contemporary ilk, but the breadth of material means there are articles that should appeal to those with a casual interest as well as readers who are interested in topical issues and

debates. For example, the current issue features a conversation between Schuman and Charlotte Cotton, creative director of the National Media Museum in London, about the state of photography today. Other interesting articles from previous issues include a feature on contemporary street photography by *Street Photography Now* author Sophie Howarth, camera-less photography and articles on the work of Magnum photographers Jim Goldberg and Mark Power. A unique feature is the 'found' sections scattered throughout the site, which present 'found photographs' by unknown photographers.

As with any online magazine, it's up to the reader to pick and choose what they want to look at and read. The best way to browse this site is to scroll through previous issues and pick out articles that appeal. All the issues dating back to the very first are online. **Gemma Padley**

BOOK

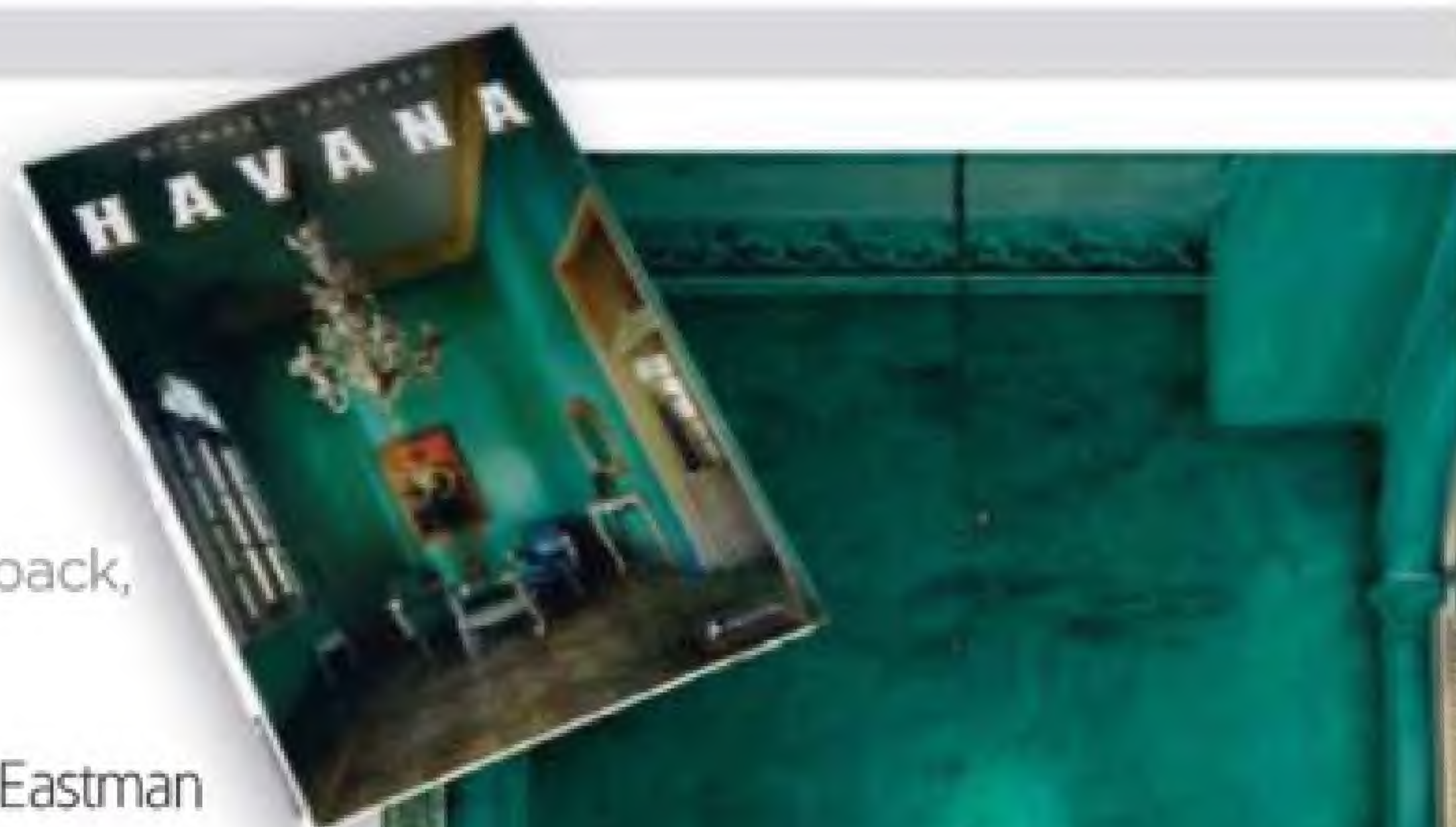
Havana

By Michael Eastman
Prestel, £40, 144 pages, hardback,
ISBN 978-3-7913-4624-3



MICHAEL Eastman is a photographer who is known for his accomplished images of the exteriors and interiors of buildings in cities such as Paris, Rome and New York. The photographs included here were taken in Cuba's richly vivid capital, Havana, an area that seems almost tailor-made for Eastman's eager eye. Through his lens these subjects become a vivid survey of the past and present colliding in a quiet explosion of shape, texture and colour. Each image is incredibly detailed: the eye wanders around the room absorbing every fleck of peeling paint and piece of old furniture. The fact that Michael's images are largely devoid of human presence makes them feel almost haunted. We know that people have been there at some point, but where are they now?

This book is definitely worth checking out if you're headed to a city that features the kind of beautiful architecture that begs to be photographed.



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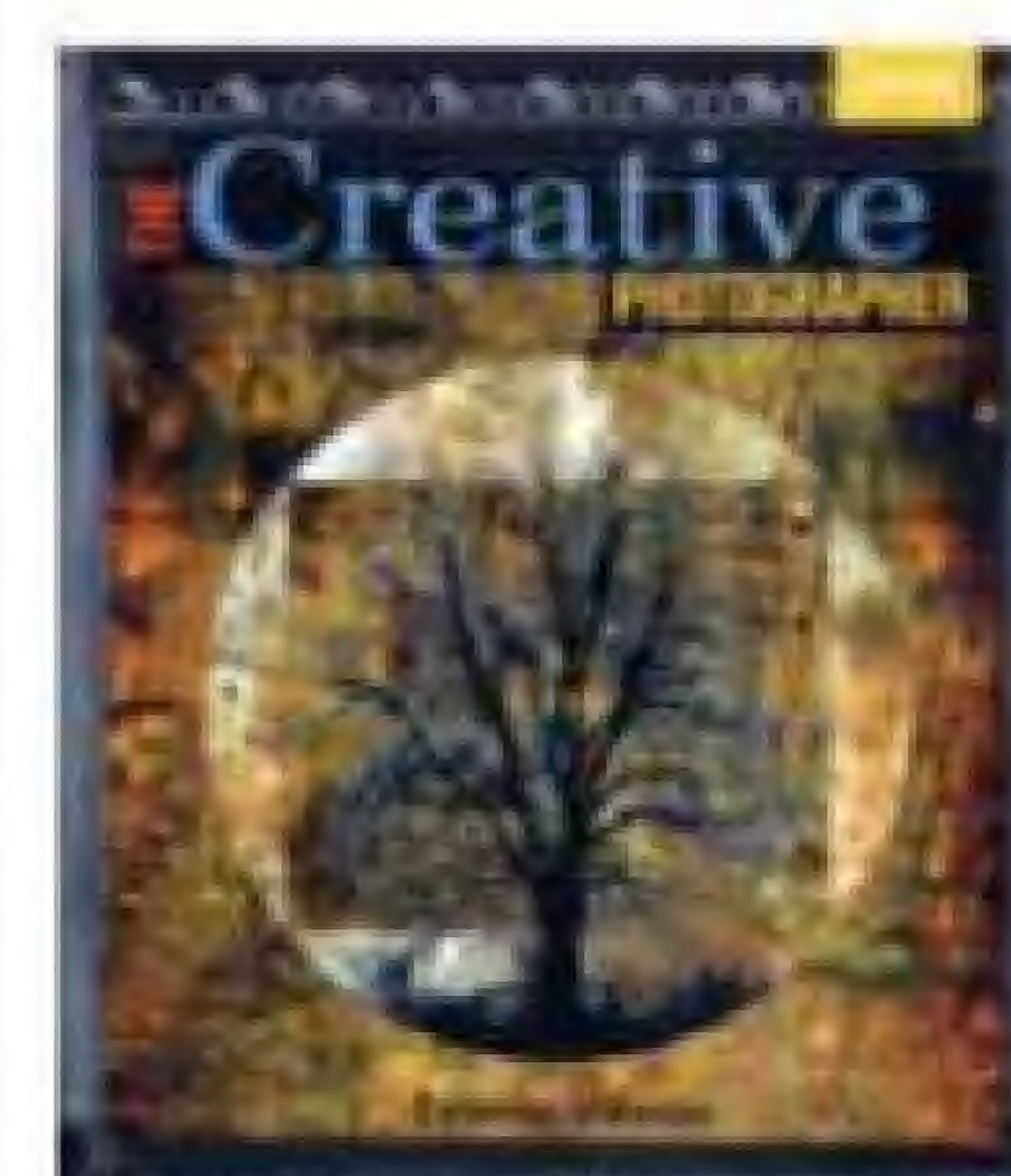
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CONDENSED READING

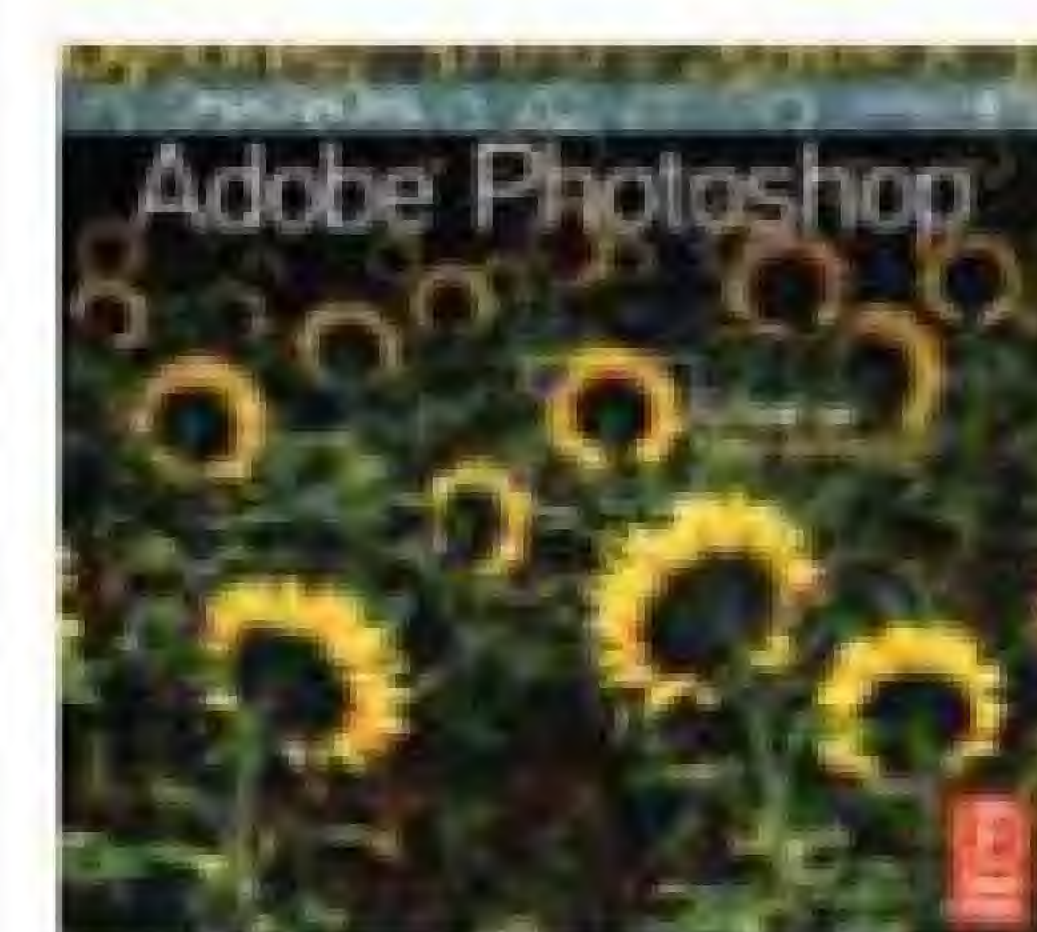
A round-up of the latest photography books on the market



● **LEICA M** by Günter Osterloh, £27.99 This excellent little guide will be a godsend for anyone still holding down the Leica fort with their M-series film camera. The book works on several levels, ranging from amateur to advanced, and is thoroughly accessible to all.



● **THE CREATIVE PHOTOGRAPHER** by Catherine Anderson, £14.99 Focusing on the creative rather than technical side of photography, this quirky book serves as a great way to punch through those crippling periods of photographer's block that we all experience from time to time. It is also a great way for younger photographers to begin to appreciate image-making through fun and imaginative projects.



● **FOCUS ON ADOBE PHOTOSHOP** by Corey Hilz, £12.99 Even regular users of Photoshop can still become overwhelmed by all the bells and whistles that pepper their workspace. This guide will help just about anyone get to grips with their post-production work. The content may be a little basic for some at the beginning, but later chapters are likely to be of use to all.

● **COMPLETE GUIDE TO DIGITAL PHOTOGRAPHY** by Ian Farrell, £15 Digital photography guides are ten-a-penny, but every so often a really good one comes along. This is one of them and is well worth sticking on your Christmas list if you've just made the move to the world of DSLR cameras. The book features more than 400 pages of technical know-how and advice, all of which is written in a clear and accessible way. Excellent.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



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CAMERA OBSESSED

'The best advice that can be given to the beginner or any photographer who wishes to progress is to join a photographic society.' So said AP in 1936 (*This week in...*, AP 15 October). Back in 1978, armed with my humble Praktica L2 and 50mm lens, I thought so too.

I attended a few meetings at a local camera club. The club president/chairman stunk the place out with his pipe and boasted a pair of sideburns a family of crows could have nested in. He was as pompous as *Dad's Army's* Captain Mainwaring, and both he and the other members talked obsessively about cameras rather than pictures. Holding onto my Praktica (which I'd just bought at the now-defunct Photomarkets for £49.99), I noticed I was surrounded by photographers sporting then-state-of-the-art SLRs such as Pentax MEs, Olympus OM-1 and OM-2s, as well as a few Rolleiflex TLRs. The merits of each camera were regularly discussed – apart from mine – and I soon realised that the organisation was spot-on to call itself a camera club rather than a photography club.

After a few weeks I left, but not before expressing my opinion that I thought I'd joined a photography club and yet its emphasis was more on cameras than pictures. But before I left there was a sublime occasion when a member who'd joined after me showed us some excellent-quality mono landscapes. We *did* see some images now and again. When the bewhiskered president/chairman asked which camera he'd used, the guy reached into his bag and with a wink at me placed his camera on the table. It was a Russian Lubitel 11, which at the time cost about £6. Never mind saying you could have heard a pin drop; at that precise moment you could have heard a goldfish fart in its bowl three streets away!

Mick Bidewell, Tyne & Wear

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

the ingress of dust, salt, snow and so on. Nevertheless, the number of dust particles visible on images with large blocks of plain colour increased, reaching three large black specks and a dozen smaller ones. The sensor-cleaning cycle did not seem to remove, or even move, any of them, and I was unwilling to risk compromising my warranty cover by trying any cleaning myself.

Fearing some serious problem like swarf from manufacturing, I complained to my supplier (Simply Electronics), which gave me a return reference and in due course forwarded my camera to a Sony repair centre. Sony's attention took more than 30 working days; a progress report made a rather cavalier reference to my camera being 'full of dust'. On its return, I found that there were still four or five dust specks visible. At no point did any party offer sensible or effective advice.

While I pursued my complaint with Simply Electronics and Sony, I also sought advice from David Kilpatrick of PhotoClubAlpha (www.photoclubalpha.com), as I had on my initial purchase. He explained that the dust collecting was 'sticky' dust like pollen, and that it could easily be sucked in through the joints of any ordinary zoom lens during operation. He advised me to buy a 'blower' cleaning tool and use it carefully to avoid touching the sensor. This procedure is actually sanctioned in the Sony manual, and the investment of about £6 proved to be totally successful. I have now continued to be very happy indeed with my camera. I would ask Graeme if his sensor cleaning was limited to the camera's cleaning cycle; if so, my experience may give him the confidence to try the same approach – and I trust with the same success.

Jim Turpy, Gloucestershire

A bulb blower is indeed a cheap and very effective instrument, and something every DSLR user should own – Damien Demolder, Editor

SENSOR DISMAY

I view with dismay the increasing number of cameras with tiny sensors. To me, their development is like a team of experts setting out to produce a top-class athlete, say a runner, using the latest advances in training technique, diet, muscle development, psychology and so on – and then providing a pair of shoes a couple sizes too small for the feet! This would ensure that the runner could never compete on level terms with athletes enjoying all the other advantages and with decent shoes. I note, in AP 15 October, that Nikon seems to find it necessary to defend the tiny sensor in its latest offering. I wonder why? At least I don't have to buy one.

Cyril Bate, via email

NOT REVOLUTIONARY ENOUGH

It was interesting to read about the launch of the new Nikon 1-series cameras in AP 8 October. The MD of Nikon UK was quoted as saying, 'This marks a revolution in

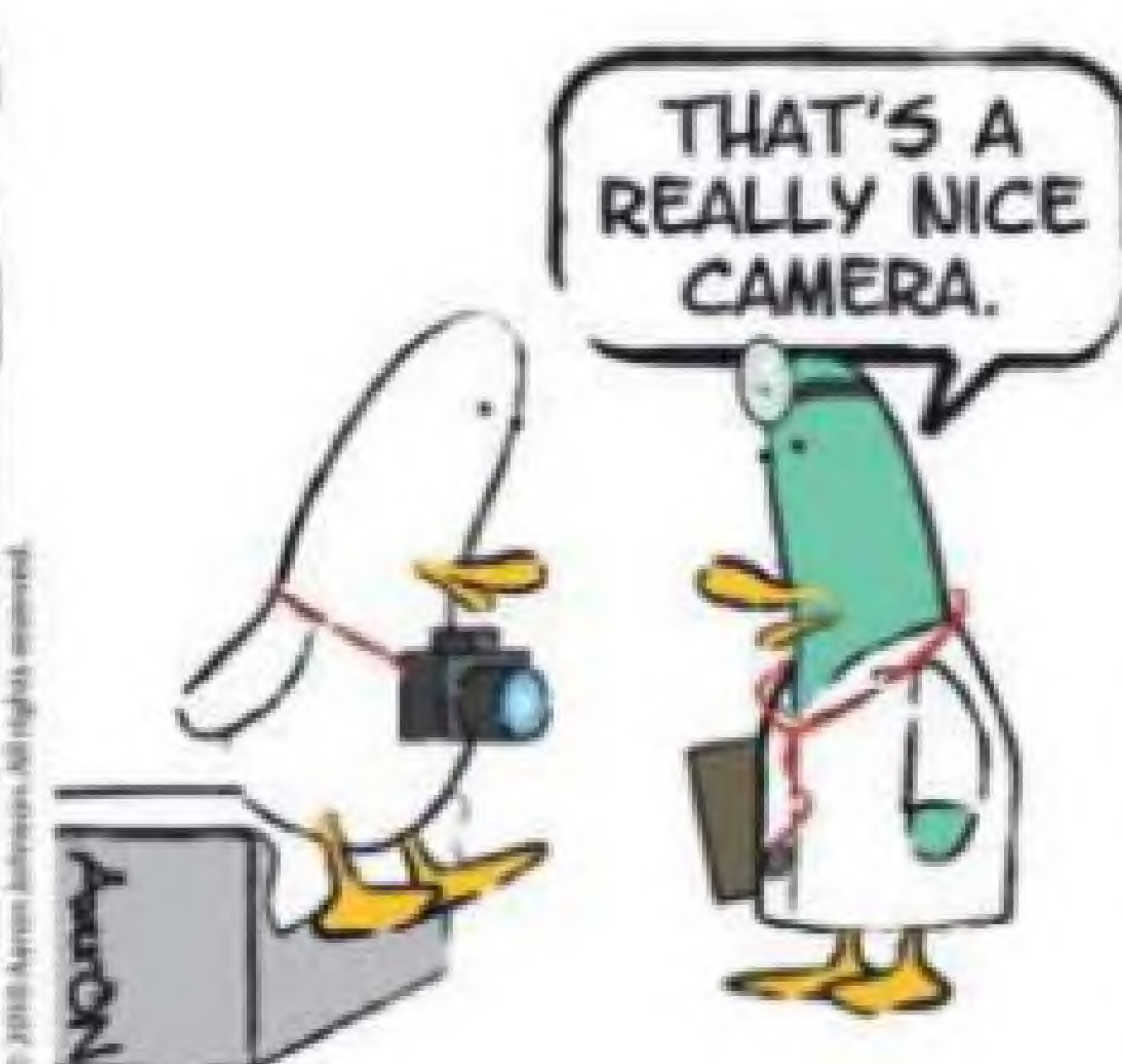
STUBBORN DUST

The letter from Graeme Stewart in AP 1 October, regarding dust on the sensor of his Sony Alpha 580, brought back my own experience last year with my first DSLR, a Sony Alpha 550. I had bought it specifically

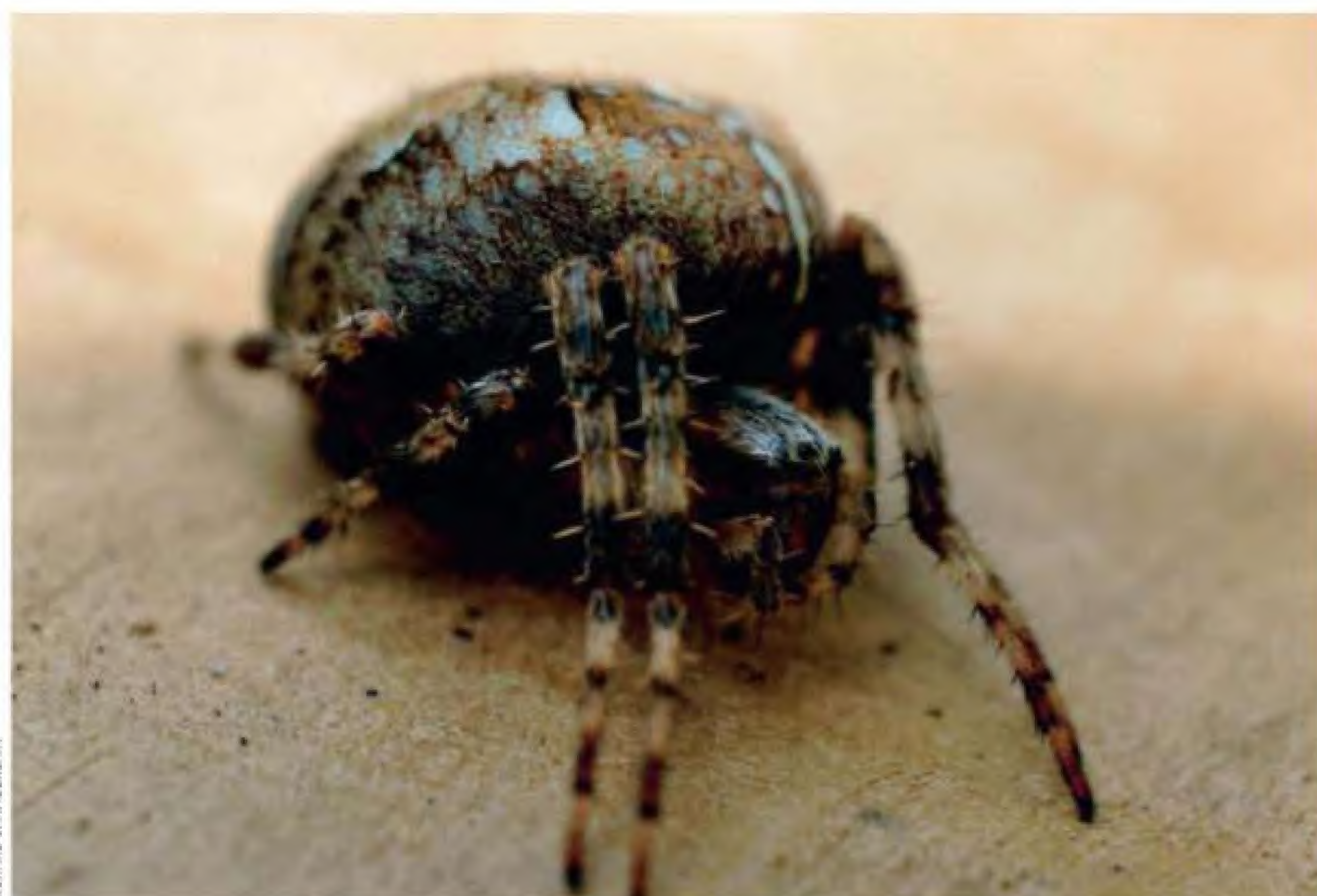
in time for our 'holiday of a lifetime' – an Antarctic adventure cruise.

Except for a brief test of my Sony 50mm f/1.8 lens, I used it exclusively with a Sigma 18–250mm superzoom, and without removing the lens in order to avoid

What The Duck



<http://www.whattheduck.net/>



RICHARD CHAMBERLAIN

A WORLD IN MACRO

I was very interested in your test of the new AF-S DX Micro Nikkor 40mm f/2.8G lens in AP 8 October. I bought this lens just before your review came out and have found it to be brilliant. It has opened up a whole new world of close-up photography for me. I enclose a picture of a spider, which was only the size of my small fingernail. You would not realise such detail was there without this lens. Thank you, Nikon, for adding yet another string to my bow.

Richard Chamberlain, Suffolk

photography. Photography will never be the same again,' but while I applaud Nikon for its new design, I don't think it is revolutionary enough. The 1 series is aimed at the mass-consumer market, but this market, I believe, expects more from a consumer camera in 2011. Some features we should have seen are Wi-Fi with a matching iPad/iPhone/Android app to transfer images easily and share. Also, social-network integration, as again consumers want to share images instantly with family and friends. How about a SIM card slot, then we could have 3G as well, and we could share images on the move without needing to access Wi-Fi.

Recently, I cycled from Flamborough Head to Whitby via Scarborough, taking with me my Canon PowerShot S95 and my iPhone 4. When I arrived in Scarborough the place was buzzing. I wanted to share that moment with my wife and family, so out came the iPhone, images were snapped, and they were with my family within minutes. I want to be able to do that with my compact!

Can you imagine where we would be now if Steve Jobs had run Nikon for the past ten years? RIP Steve Jobs.

John New, Tyne & Wear

THE WAY FORWARD

With reference to Graeme Stewart's letter regarding the lack of an optical viewfinder on the new Sony Alpha 77 (AP 8 October), my question would be, if the electronic viewfinder is as good as reported why on earth would anyone want an optical unit? If what we read is true, the definition of the EVF not only is excellent, but gives 100% view and, in addition to giving sharper images by virtue of having no mirror slap,

gives a preview of the image before the picture is taken.

For all we know this may be the way that digital cameras need to progress. I feel that we should keep an open mind over this issue and let the camera speak for itself. Personally, the only thing that interests me in the purchase of a camera is the quality of the image; whether this is achieved on a camera with or without an optical viewfinder would be of little importance.

John Lynch, via email

OUR PARANOID TIMES

I have just been watching *Reel History of Britain* on the TV – the programme featured amateur movie footage of the Queen's Silver Jubilee celebrations across the country in 1977, and then screened it to people who were there at the time. Not very typical daily scenes of life at the time, admittedly, but a valuable historical archive.

Now, the point is that this footage featured children's games and even a beauty contest in addition to more general festivities. Try shooting that at next year's Diamond Jubilee celebrations and some scumbag will jump up and down with, 'You can't do that – you must be a paedophile (or a terrorist).' Nothing could be further from the truth, of course – but isn't it funny how these killjoys are always the loudest-mouthed.

The people watching these old films were delighted by what they saw, with many happy memories being rekindled. It seems there will be little or nothing in the way of archive material from our digital, paranoid times to show future generations how we were. And we think we have progressed as a society and become more sophisticated!

Mike Gosling, Northamptonshire

BACK CHAT

AP reader Elaine Bowman questions the authorities' right and, indeed, their ability to judge the aesthetic quality of our photographs

BACK in AP 10 September, it was revealed that the police force in Long Beach, California, has ruled that photographs they judged to be devoid of 'aesthetic value' must be reported as suspicious. This ignores totally the fact that many photographers – particularly the more imaginative ones – can spot aesthetic appeal in subjects that non-photographers, or even other photographers, may not see. This includes the no-go areas listed by the Long Beach PD.

Who are the police (or indeed anyone) to dictate just what does or doesn't have aesthetic value when every photographer looks at the world through his or her own eyes? An incident I was recently involved in illustrates this perfectly. I was taking pictures from a railway platform when, hey presto, a security guard magically appeared. He asked to see my photographs. Usually, I'd tell anyone who made such a request where to get off, but the guard was polite so I relented and flipped through my images. While I saw colourful shots of a railway signal silhouetted against a gorgeous orange sunset, the security guard saw only railway property and overhead electrical cables that may have been of interest to 'the wrong sort of people'.

My (admittedly sarcastic) response that my pictures were to be framed and hung on a wall, not posted online to my local branch of al-Qaeda, didn't go down well. But I am utterly fed up with people putting the mockers on what used to be a simple pastime where you could point your camera at whoever and whatever you chose.

If they look hard enough, photographers can see the aesthetic value in an old pair of boots, a run-down old building, even graphic images of war and famine. For instance, the late Bob Carlos Clarke's photos of items found on the banks of the River Thames had true aesthetic qualities. However, to certain people they would be seen simply as images of rusty old rubbish. It is called vision and imagination, and it's been inspiring photographers for more than 150 years.

So, please, spare us from all those denizens of the law and flunkies of officialdom who, in their belief that not all photographers are good guys, have granted themselves the right to decide just what is or isn't aesthetic subject matter and whether it could be something more sinister. Thankfully, it hasn't yet spread to these shores. But, hey, give it time. Those killjoys are everywhere!



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

To see more images by Heather, visit www.heatherangel.co.uk or www.naturalvisions.co.uk. Heather regularly runs workshops at the British Wildlife Centre. For information on courses run by Heather and her son Giles, visit www.photographyandphotoshopcourses.co.uk

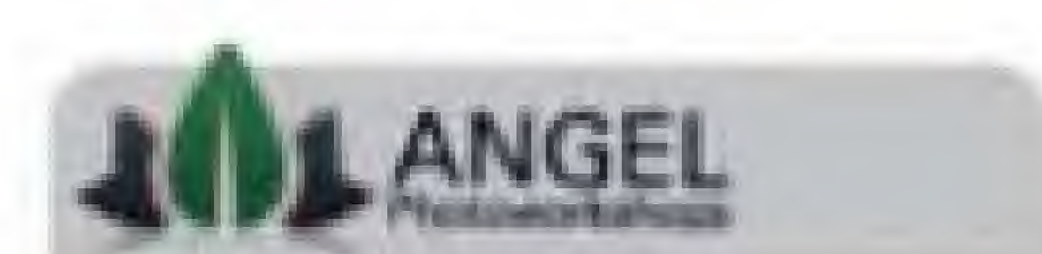


PHOTO INSIGHT

Heather Angel discusses how she happened upon her unusual image of a snail's feeding trail in a Chinese glasshouse

THIS is a shot that I am very fond of using in my lectures. I always ask people if they can guess what it is and incredibly there has been only one person who has identified it correctly from the hundreds who have seen it.

The image was taken during a visit to the province of Yunnan, in south-west China. I was there to photograph inside a tropical butterfly glasshouse. I had taken all the shots I needed for that day and moved out of the glasshouse to pack away my gear. I was kneeling on the ground and putting everything away when I happened to look up at the glass in front of me. For the first time in my visit I noticed that there was a thin yellow-green film on the inside of the glass. The film was actually algae, organisms that tend to grow in damp and warm conditions. Some live in water, while others live on gates, fence posts and trees. On this occasion the algae had appeared because of the constant spraying of water for the plants. As I started to look a little closer I began to see the incredible feeding trails you see here. At first I wasn't sure if the trails were made by a snail or a slug, but after a little detective work I discovered they were made by a snail.

Something that not many people seem to realise is that snails eat using a ribbon-like tongue – or to use its technical name, a radula. The radula has thousands of tiny teeth that line the surface and they serve to rip the food into manageable pieces for the snail to consume. You'll find that many snails, such as the ones that occupied this butterfly house, are herbivorous and survive on plants and algae. Having said that, some species can be either omnivores or carnivores. It's enough to give you nightmares!

I had a guard with me and I told him that I needed to stop just for a minute and take

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a photograph of the trail. He hadn't noticed it before and couldn't understand why I would want to take an image of something that seemed utterly

mundane. Then I got him to have a look through the viewfinder and he seemed amazed that such a strange subject could make a successful photograph. That can often be the case with shots like this. What can seem like a random detail or something seemingly lacking in character can take on a whole new life through the viewfinder. Once you isolate your subject and surround it in the black frame, you can begin to understand the potential of something.

This was a very simple shot to take. I used a Nikon 70–180mm lens on a Nikon D2X camera, which is a model that didn't quite have the advanced light-metering capabilities of some of the cameras that came later. It meant that I couldn't push my ISO down to 100 or lower and had to stick at 200. Any grain issues really would not have made any difference to a shot like this anyway as the detail in the algae is pretty grainy as it is. Plus, as I was working with a static subject, it didn't matter how slow my shutter was, which on this occasion was 1/60sec at f/5.6.

You can find these tracks in your own back garden. If you have a white gate or fence that is covered with a layer of algae, you'll be able to find a trail and see how fascinating these details are for yourself. Trails like this can offer all sorts of possibilities with regards to composition, colour and texture. The algae is vivid and interesting on its own, but once you introduce an unusual element such as a feeding trail your image is elevated to something a little more abstract.

As I mentioned earlier, this image goes to show that what may appear to be a bit of a boring shot can actually end up being something incredibly interesting. You should always keep your eyes open for unexpected macro shots, although it's important to understand that there's no real system for developing that kind of eye – it's something you learn through experience. You have to be in a constant state of awareness and keep your eyes peeled. You must learn to see the world on a macro level and tune yourself into the finer details of your immediate environment. Once you have done that, you'll see there is whole other world beneath your feet – one that is full of life and gorgeous fractal patterns. **AP**

Heather Angel was talking to Oliver Atwell





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Tools hanging
on tool shed
wall, Parham,
West Sussex

The constant gardener



With more than 30 years' experience as a garden photographer, **John Glover** is truly top of the tree. **Pippa Jane Wielgos** asks him about his approach and gleans an insight into how he takes his picturesque images

JUST like those artisans of plant and soil who spend endless hours nurturing the beautiful gardens he photographs, John Glover is 100% committed to his craft. 'It's a seven-day-a-week job!' he says.

Throughout his career, John has mainly worked on garden photography, mostly in English gardens, but also working in America on a range of gardens from tiny 'backyard' plots to famous public spaces. He often photographs in his own garden as well as other, more formal settings both public and private. 'When photographing your own garden, you have access whenever you want so you can be there when the light is perfect,' he says. 'However, it's good to get to know a range of gardens. You could try looking in *The Yellow Book*, which is a guide to gardens that are open to the public throughout the year as part of the National Gardens Scheme [www.ngs.org.uk]. The book, which is published by the NGS, is in most high-street bookshops and online, and it comes out each spring.'

Public gardens such as the Royal Botanic Gardens, Kew, will have different policies regarding photography, so it's sensible to check before you go. Contacting the owner or head gardener can also help you keep tabs on seasonal highlights so you can judge the best time to visit. 'Kew Gardens, for instance, has areas dedicated to autumn colour,' says John. 'Also look out for prairie borders that have been planted to look good



Birch and mixed border, Eastgrove Cottage garden nursery, Worcestershire

well into autumn. They look great in the summer when they are in flower, but have lovely subtle colours through the autumn.'

As with most tasks, success requires careful preparation and John is very methodical. 'My approach is to spend a few days driving around finding possible gardens and original sightings, working out where the light is going to be first thing in the morning or late in the evening,' he explains. 'Then it's a case of waiting for the weather conditions to be right.'

There are, of course, more homely, and free, alternatives to the big gardens. 'Another option is to take advantage of whatever is looking really great in the garden centre,' suggests John. 'Or even what you have grown in pots and containers in corners of your garden. Try playing around with colourful ideas and arrangements. Frosty mornings when the perennials are covered in hoar frost can make stunning photographs.'

John says that when he started out in garden photography his knowledge wasn't

as advanced as it is now. 'When I started photographing gardens I didn't have a huge understanding of what it entailed,' he admits. 'But gradually over the years I built up my knowledge by talking to gardeners – many of whom are experts in their field. Talking to these specialists teaches you what to look for – to know if it's worth taking the picture or not or if the flower or plant is looking its best. In this way, you have a background of knowledge to draw upon when shooting.'

Drawing inspiration from the work of artists such as Rembrandt, the American modernist painter Georgia O'Keeffe and Ansel Adams, John's current photographic interests include re-exploring black & white photography and photographing the ancient yew trees growing in the village churchyards of East Sussex. 'The yew trees are thousands of years old, some of the oldest living plants in the world, let alone the UK,' he says. 'They become hollow and take on these incredible shapes and forms – they are stunning to look at and photograph.'



BEHIND THE PICTURE

This image was taken at Parham House and Gardens in West Sussex. To my eye, the gardens reach their peak in the autumn as it combines all the elements that make up a perfect seasonal photograph: late-flowering perennials like asters and aconitums; some perennials whose flower heads still look lovely as they fade, like sedums, with their earthy red flower heads; architectural plants like euphorbia, whose blue-green leaves are a wonderful foil for many other plants; and other perennials whose fading stem and leaf colours add an entire spectrum of soft pastels to the overall effect.

The warm light from the rising sun beyond the scene bounces off everything, accentuating their forms. The wooden bench not only fits harmoniously into the border, but also seems almost embraced by the plants. It also anchors the whole image, drawing the eye as well as the imagination. We want to go and sit there for a bit to absorb the scene and the warmth of the sun.



Piet Oudolf borders in winter frost, RHS Wisley, Surrey



Having moved to the UK from America at the age of ten, John later trained at the Slade School of Fine Art in London and taught at Thurrock College in Essex for 30 years. He set up his photography business in 1979 and now has more than 20,000 images. His work has been included in several exhibitions, including the current International Garden Photographer of the Year travelling exhibition.

'One of the first things my father bought for me was a camera and I have had one with me all my life,' says John, who lives just outside Brighton. 'Photography evolved into something I used regularly, first as observational support to my fine-art work in painting and silk-screen printing, and as a way of researching imagery. My approach is essentially that of a painter's, and I'm very aware of the landscape tradition in painting and the geometry of composition.'

Before he starts photographing, John puts the camera to one side and studies the subject matter, deciding what's most interesting about the scene in front of him. 'There may be several factors for consideration,' he says. 'There might be a close-up of a particular leaf formation, the relationship of the plant to its environment or its positioning within the border and the feeling of the whole scene. In the autumn months when the sun is low in the sky, the light tends to be warmer, which brings out the colours of the plants as they turn. There's nothing more beautiful than going to a woodland garden with trees, shrubs and late perennials in the autumn when everything is at its peak. Take the time to really study your subjects,' he adds. 'The more you learn about gardening, the better pictures you'll take.'

John uses a Nikon D3X camera with either 105mm macro or 200mm macro lenses for close-up work, a 28-70mm

Border of ornamental grasses, Broomers Hill House, West Sussex

wideangle zoom lens, which he finds useful for photographing whole gardens and borders, and a longer 70-300mm zoom lens if he is further away from his subject. He says a tripod is essential: 'Using one allows greater flexibility to move away from the camera to consider the composition and check what you're looking at through the viewfinder. It enables you to use longer exposures in lower-light conditions.'

When he was using film cameras John used to stop the lens down to f/16 or f/32, but now he is working digitally he tends to take most of his images at f/11. Using his camera in aperture priority mode allows him control over what is in focus in his image. 'I bracket by 1/3 of a stop or more

either side of the light meter reading to make certain I have enough information to play with when editing my images,' he adds. 'Photoshop has opened up a whole new level of ability to manipulate photographs, so the photograph is just a starting point for the final image. I may crop the image slightly if I need to, and play with the contrast – this may mean darkening the sky a little – but there is a fine balance between enhancing and ruining a picture.'

John endeavours to be up for first light and prefers to photograph when there is a hint of sun in the sky. 'I love morning light,' he says. 'There is nothing like going into a garden on your own, feeling like you're the first person on the scene. Shooting at this time is particularly fantastic when there is a layer of dew on the ground and mist in the air – it makes the whole scene sparkle. I like the sun to give strength of form to the three-dimensionality of the subject,' he adds, 'so there is an implicit strong graphic element to the images.'

Aside from sweeping garden views and intricate close-ups of plants or flowerbeds, John looks for interesting details that are unique to that particular garden and convey the essence of its character. 'I try to look for things that are unusual or something that is specific to that garden, that shows its personality – something quirky and a bit different. I have my eyes open all the time as I go round the garden looking for details that catch my eye. It could be details on an area of paving on the ground, plant details, a crack in the wall or a tool shed (see page 21). When I saw the tool shed in this picture, I felt there was a story behind it – you can imagine the gardeners going in, collecting their tools and putting them back at the end of the day. No matter how good your equipment is, it is what you see that is really important.' **AP**

Terracotta pots outside potting shed, Mitchmere Farm, West Sussex



To see more images by John, visit www.johnglover.co.uk

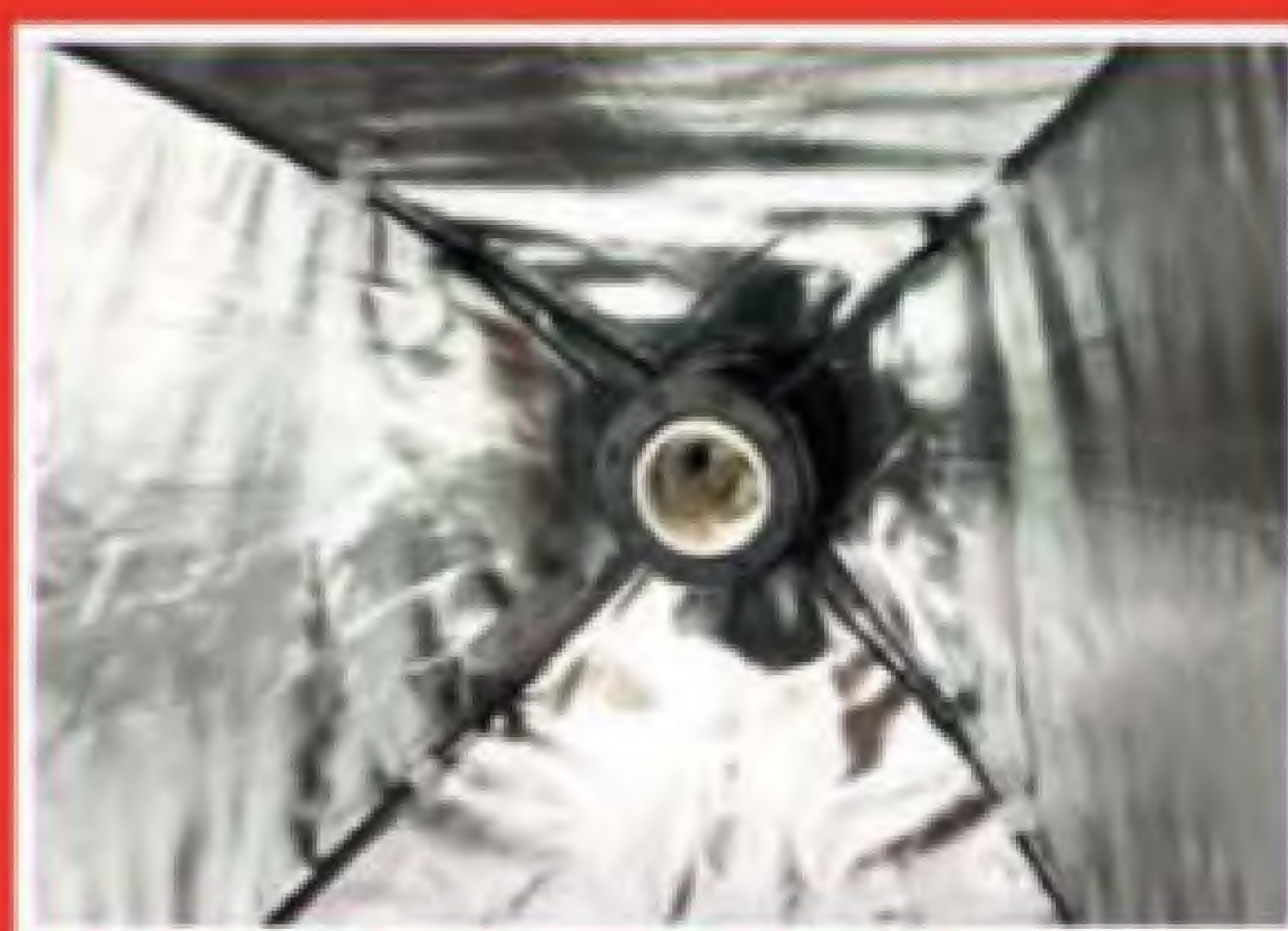
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Bo Jonzon,
Värmland,
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In pursuit of imperfection

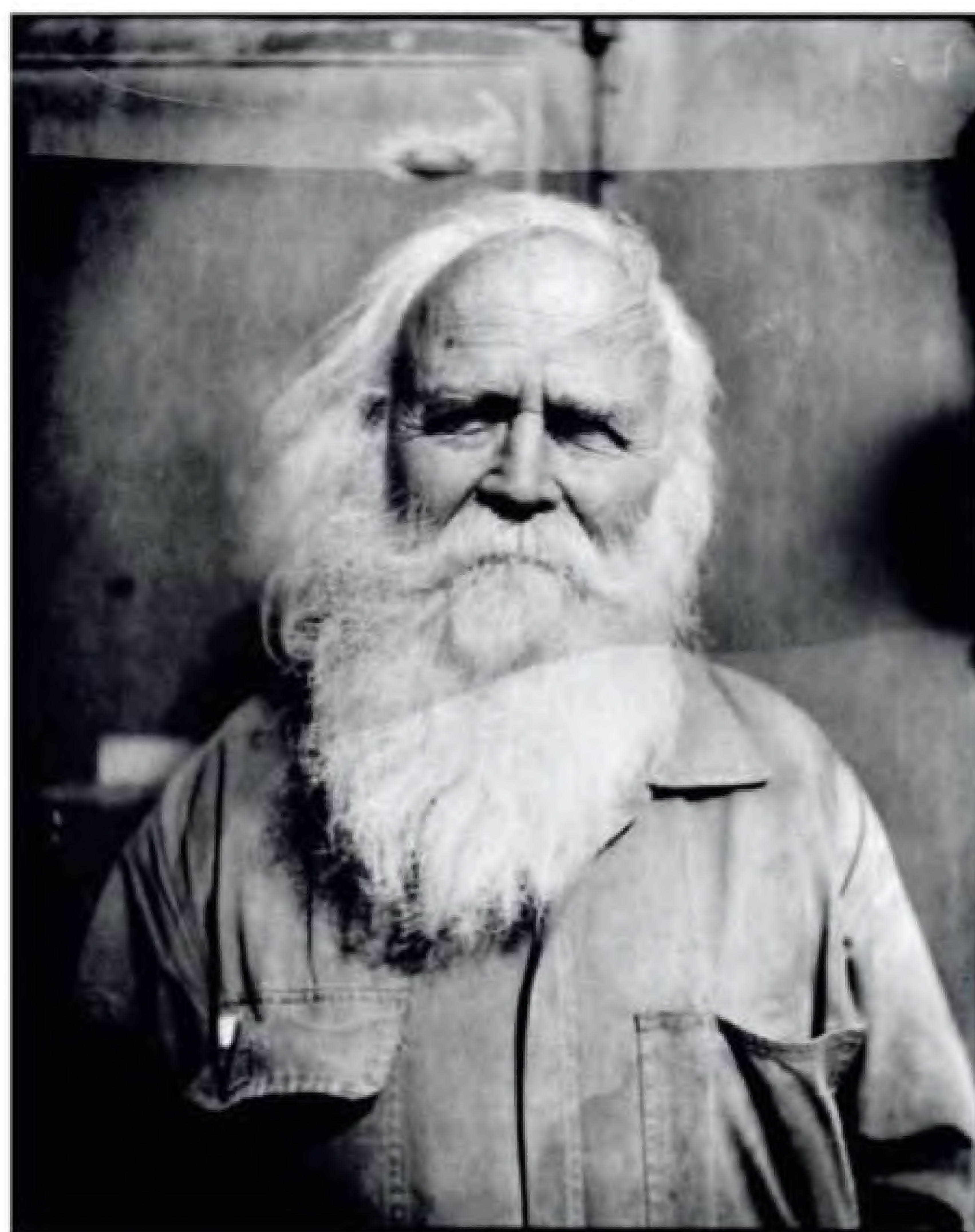
Benjamin Goss uses a Kodak view camera and paper negatives to create his ethereal, mysterious images. He tells **Jonathan Stead** why he works in this way and explains how he achieves his unique-looking photographs



Left: Ängsbacka,
 Värmland,
 Sweden, 2009

Below: Inge,
 Värmland,
 Sweden, 2009

Bottom: Alice,
 Midsommar,
 Sweden, 2009



WHEN American-born Swedish photographer Benjamin Goss became disenchanted with the technically perfect results he was achieving shooting digitally, he began to search for a totally different approach to image-making. The process he developed explores a much more organic and analogue method of photography.

The body of work entitled 'Breathe' (shown here) began as a protest against today's digital image consumption. After researching various processes, cameras and techniques, he chose a method that demands time and patience, which he believes leads to another consciousness. I caught up with him to understand his love affair with his very intuitive way of working and began by asking why he chose such an unusual direction.

'The analogue process is my therapy,' says Benjamin. 'It's my meditation, it's organic. I can touch the materials. I didn't just choose this process because I like the look – I chose it because I enjoy every step involved in achieving it.'

We are so used to digital technology – seeing the final image the second we shoot it and correcting any mistakes we make – that it is easy to forget where photography came from, the slow and unpredictable nature of working with older, simpler technologies and with chemicals in the darkroom. Benjamin's unusual approach not only achieves a unique aesthetic, but also creates a connection with his subject.

'I didn't just choose this process because I like the look – I enjoy every step involved in achieving it'



His technique involves using a large bellows camera and light-sensitive paper instead of film, which makes for long exposures.

'Because of the low ISO and relatively slow aperture of f/8, the exposure times range from 2secs to 1min, depending on the lighting situation,' he says. 'I then develop the paper negative using normal black & white paper chemistry. After that, I make a contact print under an enlarger, which becomes the final positive. I use a 10x8in Kodak view camera from 1904. Instead of film, I use silver-gelatin paper [black & white photo paper] as the negative. The paper ISO varies, but I have found consistent results with ISO 5 and my aperture wide open at f/8. The camera has an old uncoated brass barrel lens with no shutter, so I use a modified lens cap as my shutter.'

Using such an interesting technique is only half the story of Benjamin's images; the other is the natural way his subjects are captured. The long exposures make for a more 'distilled' version of a portrait where tiny lines and blemishes are blurred or softened. The practical nature of using large, slow equipment also means that his subjects are much more a part of the image-taking process; it is more of a combined effort between photographer and subject. This



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PAPER PROCESS

THE PAPER-NEGATIVE

process involves using traditional darkroom photographic paper in-camera to create a negative directly onto the paper. Once developed, this negative can then be contact printed to create a final print or scanned and inverted in Photoshop. Any camera can be used, including 35mm models.

Under a safelight, simply cut a piece of paper to fit the film gate of the camera you wish to use and fix it in place with a small piece of masking tape. Close the camera and shoot your single exposure. One of the joys of this process is that because the film is cut for the camera, any camera can be used, including old and redundant models that use formats that are no longer available. These cameras can often be bought for a few pounds online or at car-boot sales or you could even construct a home-made pinhole camera.

Paper has a very low ISO and, as a starting point, I would suggest ISO 5. Alternatively, for a more intuitive approach, set the aperture to f/5.6 and expose for about 1/2sec in daylight. As with all things in photography, if the negative is over or underexposed, half or double the exposure respectively until the desired result is achieved. Paper negative kits can be brought from www.ag-photographic.co.uk, where you can buy everything you need to get started with this process.

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slower and more considered approach also leads to Benjamin becoming more aware of composition and lighting, which leads to fewer shots and a higher success rate. 'I have always been curious and fascinated about the slight expressions and movements of the face – the storytelling of the eyes, who we are, or become, in front of the camera,' he says. 'For this project I was looking for a more organic, spiritual, and unmasked feeling. Not reality, but not fantasy directly, either – more of a long and slow dance between the two worlds.'

Using such an unusual combination of technology and processes threw up challenges that Benjamin had to overcome. 'As with most large-format cameras, you are limited to using a tripod,' he says. 'Your focusing screen is upside down, it's dark, hard to focus, and when you finally put the plate in you can longer see the image. This makes it sound like a nightmare for portrait work! The challenges involved were frustrating in the beginning, but now I find them rewarding.'

The slowness of setting up and the various stages required before the image is taken mean that Benjamin has time to make his subject feel at ease. 'My subjects have time to relax and become a part of the process, instead of being on the other side,' he explains. 'There are many things I like about this process, including the long exposures and the unpredictable nature of a contact-printed paper negative. Although I love the process, it is the contact between myself, the subject and camera that I enjoy above all. When photographing with most cameras, the camera becomes a barrier put up to the face between the subject and the photographer. With my 10x8in camera, I have to stand beside it and therefore have full eye contact with the subject.'

'I give my subjects small instructions to keep them focused, but I let them feel like they have control so they become relaxed. I have a finished image of what I want in my head; I just have to convince them to see it, too.'



Above: Taren, New York City, 2009

Top: Björn, Värmland, Sweden, 2009



'As far as lighting is concerned, the paper negative requires a UV light source [daylight]. I'm always looking for big windows to use as light sources when working inside, and shadows or interesting light forms if I am outside. This is, of course, all up to the sun and weather, and I have to work around it.'

One of the most noticeable parts of Benjamin's technique is the element of chance that seeps into his work. Using a large-format camera, he cannot see the image he is capturing at the time of exposure. He has created a process that allows elements of the unplanned to materialise at various stages.

The orthochromatic sensitivity of the paper negative means it 'sees' light in a different way to how we see it – it is more sensitive to the blue end of the spectrum, while red light fails to be recorded. Benjamin's method of contact printing (he sometimes wet-contact prints) allows imperfections to transfer onto the final print.

'In my work, I use a combination of previsualisation and chance'

Above: Väse, Värmland, Sweden, 2009

Top right: Jenny, Värmland, Sweden, 2009

Right: Ängsbacka, Värmland, Sweden, 2009



He sometimes uses his hands to spread the chemicals roughly over the print or the negative to create uneven development, resulting in the stained appearance of his work. This intuitive, playful approach is what he enjoys when creating his images, which allows the process to inject an element of chance into proceedings.

'There is something ethereal and magical that happens while using this process and the 10x8in view camera – something that is slightly out of my hands and on the verge of becoming out of control,' he says. 'I think that somehow an organic connection is established between the subject, the camera and myself. In my work I use a combination of previsualisation and chance. While I think you need both as a photographer, knowing what you want is key. Sometimes this comes to you in five minutes, or sometimes five seconds before you take the photograph! Often the images that don't succeed are the ones that are overplanned or when I try to use the camera for the wrong subject matter. In other words, I now know what my camera can and cannot do. I stick with where it prevails.'

So often in photography we are drawn to the idea that it is all about control and creating technically perfect images. Modern cameras with their complicated menus and exposure settings reinforce this idea. Benjamin's work shows how intuitive photography can be and what can be achieved with relatively uncomplicated equipment and by allowing the subject to reveal something of itself through the image. Whether used for serious work or just for fun, experimenting with simple image-making equipment can help us understand more about our photography and add a little unpredictability – which is something that is often hard to achieve digitally. **AP**

To see more of Benjamin's images, visit www.benjaminjossphotography.com

Jonathan Stead specialises in all aspects of analogue photography and runs a variety of workshops from his darkroom in Sheffield. Visit www.jonathanstead.com for more information

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THE EOS 600D builds on a line of entry-level Canon DSLRs and includes a host of features that benefit both the new user and the creative photographer. The camera's controls are designed to inform and encourage users to progress their photography, while the specification makes it appealing to even the more advanced user.

18-MILLION-PIXEL SENSOR

Image quality should always be the highest priority for any digital SLR and the EOS 600D comes equipped with a high-resolution, 18-million-pixel CMOS sensor with a fixed low-pass filter. This delivers an A3 print at around 300ppi or giant poster-sized prints of 30x20in at 172.8ppi. To retain maximum detail, files can be saved in the superior 14-bit Canon raw format either simultaneously with JPEG files or instead of them. There is also a choice of shooting formats, so as well as the standard 3:2, JPEG images can be composed and saved in 4:3, 16:9 or a square 1:1.

VARI-ANGLE LCD

Having a large and crisp screen is important for reviewing images and the 3in LCD on the EOS 600D has a class-leading 1.04-million-dot resolution to ensure that every last detail can be inspected. The screen is coated with a dual anti-reflection and anti-smudge layer to ensure it can always be seen clearly. However, a rear LCD offers more than just a way to review images, and its

benefits for composition are huge. The vari-angle bracket allows this high-resolution screen to be positioned at almost any angle, with 180° horizontal and 270° vertical adjustment, making

live view or video use possible at high and low viewpoints and even when in front of the camera.

SCENE INTELLIGENT AUTO

The green square mode on the shooting dial has traditionally been associated with auto mode on Canon DSLRs, but this intelligent auto setting on the EOS 600D analyses the composition and applies the most suitable scene mode and exposure adjustments for the best possible image.

ON-SCREEN FEATURE GUIDE

For those still learning the ins and outs of creative photography, the Feature Guide gives a description of each mode on the LCD when selected. Each of the scene modes also provides drive, lighting and ambience adjustments via the Q (Quick) menu to fine-tune the effect, while the Creative Auto mode takes things further with aperture control in the form of a background blur.

slider

FULL HD VIDEO

Creative video functions have changed the way people use DSLR and high-quality full HD results now challenge professional video cameras. The EOS 600D shares many video functions with premium DSLR models, offering manual exposure controls and an external 3.5in mic input. With H.264 video and PCM audio, clips are saved in the Quicktime MOV format with a choice of 640x480, 1280x720 and 1920x1080-pixel sizes. As well as the standard 24 and 30fps frame rates, a 60fps option is available at 720p to allow smoother motion. Short video clips of 2, 4 or 8secs can even be merged in-camera to create a short film.

CREATIVE FILTER EFFECTS

FILTER effects can be added in-camera after capture and can be applied to both raw and JPEG files. These include grainy black & white, soft focus, fisheye, toy camera, and miniature effects. Each mode has a control to adjust its severity, colour and, for miniature, the focus position. The adjusted file is then saved alongside the original image, so it is never lost.





**LOW
LIGHT**



**MINIATURE
MODE**

MINIATURE

This effect allows you to recreate the shallow-focus properties of tilt-and-shift lenses without the expense of buying the specialist optics

TOY CAMERA

With a choice of cool, warm or standard colour options, this effect mutes the colours and gives a creative vignette to the image

LOWLIGHT

The EOS 600D produces high-quality results with low noise levels, even at high ISO values. This makes shooting in low-light conditions simple

**TOY
CAMERA**



Canon



Richard Craze
Mid Glamorgan 41pts

Canon EOS 500D, 15-85mm, 1/500sec at f/5, ISO 100

◆ Sky reflected in windows **Judges say** Richard's image, taken just as the sun was setting, blew the judges away. It is one of those images you can look at again and again, and see something new each time. The subtle pastel colours, overlapping squares and cloud detail combine to create a unique, imaginative image. Very well seen and photographed

**1st
PRIZE**





Sean Slevin
Ireland **40pts**
Canon EOS 50D,
60mm, 1/2000sec
at f/8, ISO 400
♦ 'Calm before
the storm' **Judges
say** There is a real
atmosphere to Sean's
image that impressed
the judges. We love
the ink-black sky,
undulating sea and
carefully placed
boat. An excellent
composition and
technically well-
executed image



Matteo Colombo Italy **39pts**
Canon EOS 5D Mark II, 17-40mm, 30secs at f/4, ISO 1250, tripod, remote release
♦ 'Tuscany under a starry sky' **Judges say** We received many images of starry skies, but Matteo's was by far the strongest in terms of composition and technical skill. Well done

The UK's most prestigious competition
for amateur photographers

APOY Amateur Photographer OF THE YEAR COMPETITION

Round eight

SHOOTING SKIES

The results are in for the eighth round of APOY. Here we publish the top 30 images

Richard Craze, of Mid Glamorgan, is the winner of our Shooting skies round of APOY 2011. Richard will receive Canon's 18-million-pixel EOS 600D with an EF-S 15-85mm f/3.5-5.6 IS USM lens worth a total of £1,578.99. The EOS 600D offers full HD (1080p) video recording, up to 3.7fps continuous shooting and a 3in, 1.04-million-dot vari-angle LCD screen. An ISO range of 100-6400, expandable to 12,800, enables high-quality handheld shooting in low-light conditions. The EF-S 15-85mm f/3.5-5.6 IS USM lens, which is equivalent to a 24-136mm focal length lens (5.6x standard zoom), offers a 4-stop Image Stabilizer as well as a close focusing distance of just 0.35m throughout the zoom range.

Our second-placed winner is **Sean Slevin**, of Ireland, who wins a Canon PowerShot SX220 HS worth £269. With a 28mm, 14x optical zoom (392mm equivalent) and full HD (1080p) movie mode, the 12.1-million-pixel PowerShot SX220 HS has a 7.5cm (3in) LCD screen.

Matteo Colombo of Italy finished third in the round and wins Canon's PowerShot A3300 IS worth £149. The 16-million-pixel PowerShot A3300 IS has a 28mm wideangle 5x zoom lens, a 7.5cm (3in) LCD and Optical Image Stabilizer. High-quality movies can be recorded in 720p HD format.

THE 2011 LEADER BOARD

With just two rounds to go, the competition is closer than ever. Simona Bonanno remains in first place, while Lee Jeffries is just five points behind in second. Sean Slevin remains in third, while Salvatore Marrazzo holds onto fourth place.

1	Simona Bonanno	269pts	6	Paul Whiting	169pts
2	Lee Jeffries	264pts	7	Dan Deakin	158pts
3	Sean Slevin	255pts	8	Neil Mansfield	139pts
4	Salvatore Marrazzo	200pts	9	Lucinda Castaing	138pts
5	Jarrod Castaing	182pts	10	Brian McDonnell	129pts

Canon



4 Jakub Polomski Poland **38pts**

Canon EOS 5D Mark II, 70-200mm, 1/1000sec at f/6.3, ISO 200
Patagonia, Argentina **Judges say** The swish of the clouds is echoed in the mountains and lends this image a dramatic air

5 John Steven Ball Tyne and Wear **37pts**

Samsung NX10, 20mm pancake lens, 1/800sec at f/11, ISO 100
Lone cloud above corrugated-iron building **Judges say** This unusual image reminded the judges of André Kertész's image 'Lost Cloud.' We love its simplicity and abstract quality

6 Stephen Gilbert London **37pts**

Nikon D50, 17-50mm, 1/400sec at f/9, ISO 200
'Turbulent, late-afternoon summer skies over London' **Judges say** Stephen has chosen to focus on clouds only. It looks as though a hand will appear from the sky at any moment! Original and well exposed

7 Partha Pal India **36pts**

Canon EOS 30D, 17-40mm, 1/160sec at f/9, ISO 100
Silhouetted cyclist **Judges say** The cyclist is perfectly placed in the frame while the reflection in the water is beautiful – well done

8 Stephen Raff North Devon **36pts**

iPhone 3GS with Hipstamatic photo app
Birds in flight **Judges say** This is the first time in this year's competition that an iPhone image has made it into the top 30. It's a great shooting angle and composition

9 Samantha Crimmin Sussex **36pts**

Canon EOS 5D Mark II, 70-200mm, 1/800sec at f/10, ISO 400
'Watching the clouds over Penguin River in South Georgia' **Judges say** A cluster of penguins look as though they are admiring the spectacular cloud formation in the sky

10 Mirela Bogdan London **35pts**

Canon EOS 450D, 18-55mm, 1/2000sec at f/5.6, ISO 1600
'Reflection of the sky in a water puddle after a rainy day' **Judges say** An unusual image, shot from an innovative angle – mysterious and moody



11 Chris Bestwick Lancashire **35pts**
Olympus C-2020 Zoom, 1/30sec at f/3.6, ISO 100, Hoya R72 filter
'IR shot of Slaidburn Memorial in Lancashire' **Judges say**
The clouds in Chris's image look like smoke from the statue's gun – a clever image that is well thought through

12 Eugene Pozniak Manchester **35pts**
Canon EOS 500D, 18-55mm, 4secs at f/4, ISO 800
'Storm over Massif d'Esterel in Provence, south-east France'
Judges say A dramatic sky image complete with a lighting bolt – an excellent photograph that is not easy to achieve

13 Paul Willows South Yorkshire **35pts**
Canon EOS T3i, 10-20mm, six exposures ranging from 30secs to 50secs, ISO 1600-6400, DeepSkyStacker software
'The Milky Way is on me!' **Judges say** Paul's image comprises six images taken on a pitch-black, moonless night in Scotland

14 Paul Dooley Nottinghamshire **35pts**
Nikon D90, 18-105mm, 1/250sec at f/16, ISO 200
View from Spurn Point, East Yorkshire **Judges say** Paul saw these storm clouds in the distance and managed to capture the shot. It's a fantastic example of streaming light through cloud that is well captured

15 Balázs Szabó Hungary **35pts**
Canon EOS 40D, 17-85mm, 1/15sec at f/8, ISO 100
Lake Balaton, Hungary **Judges say** An elegantly composed, atmospheric image that is beautifully toned

16 Chris Pattison County Durham **35pts**
Olympus Pen E-P1, 14-42mm, 1/125sec at f/11, ISO 200, Photomatrix
'Elemental' **Judges say** Chris's image, which was taken during a walk on the North Yorkshire Moors, balances the foreground and background to great effect



17 Kevin Astin Hertfordshire **34pts**
Nikon D70, 18-105mm, 1/320sec at f/13 ISO 200
'The sky one lunchtime during harvest' **Judges say** The textured sky in Kevin's image creates a moody feel that is very powerful

18 Paul Whiting Hampshire **34pts**
Canon EOS 5D Mark II, 16-35mm, 20secs at f/11, ISO 200
'Dramatic sky reflected in Hatchet Pond, New Forest, 30 minutes after sunset' **Judges say** We love the symmetry of Paul's image and the movement of the rushing sky – well captured

19 Douglas Ritchie Ayrshire **34pts**
Nikon D700, 16-35mm, 1/45sec at f/11, ISO 200, 3-stop ND grad, tripod
Turnberry Lighthouse in Ayrshire **Judges say** In Douglas's image of a sunset converted to monotone, the lighthouse provides a much-needed focal point to guide the viewer into the frame

20 Philip Teale South Yorkshire **34pts**
Nikon D80, 17-70mm, 1/180sec at f/6.7, ISO 100, stitched panorama created from four images using Photoshop Elements
'Wind turbines near Penistone, South Yorkshire' **Judges say** The wind turbines draw the eye and create a sense of scale

21 Sergey Rumyantsev Russia **34pts**
Canon EOS 5D Mark II, 16-35mm, 1/10sec at f/13, ISO 100
'Skies and ice' **Judges say** Sergey's glacial image taken at Jökulsárlón lagoon in Iceland has a clarity and crispness that caught the judges' eye

22 Steve Clee Cheshire **34pts**
Canon EOS 40D, 10-20mm, duotoned HDR image
'Perch Rock Lighthouse in the Wirral, Merseyside' **Judges say** There is a peaceful simplicity and timeless quality to Steve's image



23 Jarrod Castaing London **34pts**
Canon EOS 30D, 10-20mm, 15secs at f/11, ISO 100
'Evening storm over Turimetta Beach, Sydney, Australia' **Judges say** Jarrod's moody image looks almost monochromatic. There is a palpable sense of foreboding and an eerie calm about the scene

23



24



25



26



24 Nadezda Stepanova China **34pts**

Nikon D80, 18-135mm, 1/100sec at f/11, ISO 100
Huanglong Valley, Sichuan province, China **Judges say**
Layers of mist add depth and mystery to Nadezda's image

25 Peter Ward Australia **34pts**

Canon EOS 5D Mark II, 14mm, 5x60sec exposures, ISO 6400
Ayers Rock National Park, Central Australia **Judges say** We
love the curve of the stars in this image – there is something
rather magical about the scene

26 Ron Harris Canada **34pts**

Sony Alpha 200, 17-55mm, 1/320sec at f/9, ISO 100
An ominous sky with obelisk, Montreal, Quebec, Canada
Judges say This towering obelisk dominates the frame and is
complemented by an equally dynamic sky

27 Sean Rogers Hull **34pts**

Nikon D200, 18-70mm, 1/200sec at f/8, ISO 100
Flamborough Head, East Yorkshire **Judges say** A dappled sky
and dramatic light make this image

28 Ian Pettigrew Canada **34pts**

Leica M9, 35mm, f/4.8, ISO 160
Storm brewing **Judges say** The high vantage point provides
a clear view of the approaching storm while the dark colours
create an oppressive air

29 Christopher Benbow Cheshire **33pts**

Canon EOS 5D Mark II, 15mm fisheye, 30mins (bulb setting) at f/5.6,
ISO 1000
Star trails **Judges say** We received a lot of star-trail images, but
Christopher's black & white version had an edge over the rest

30 Andrey Poletilo Belarus **32pts**

Canon PowerShot SX210, 6mm, 1/400sec at f/4, ISO 100
Light on building against sky **Judges say** Dramatic shadows and
light create a graphic quality in Andrey's image

27



28



30



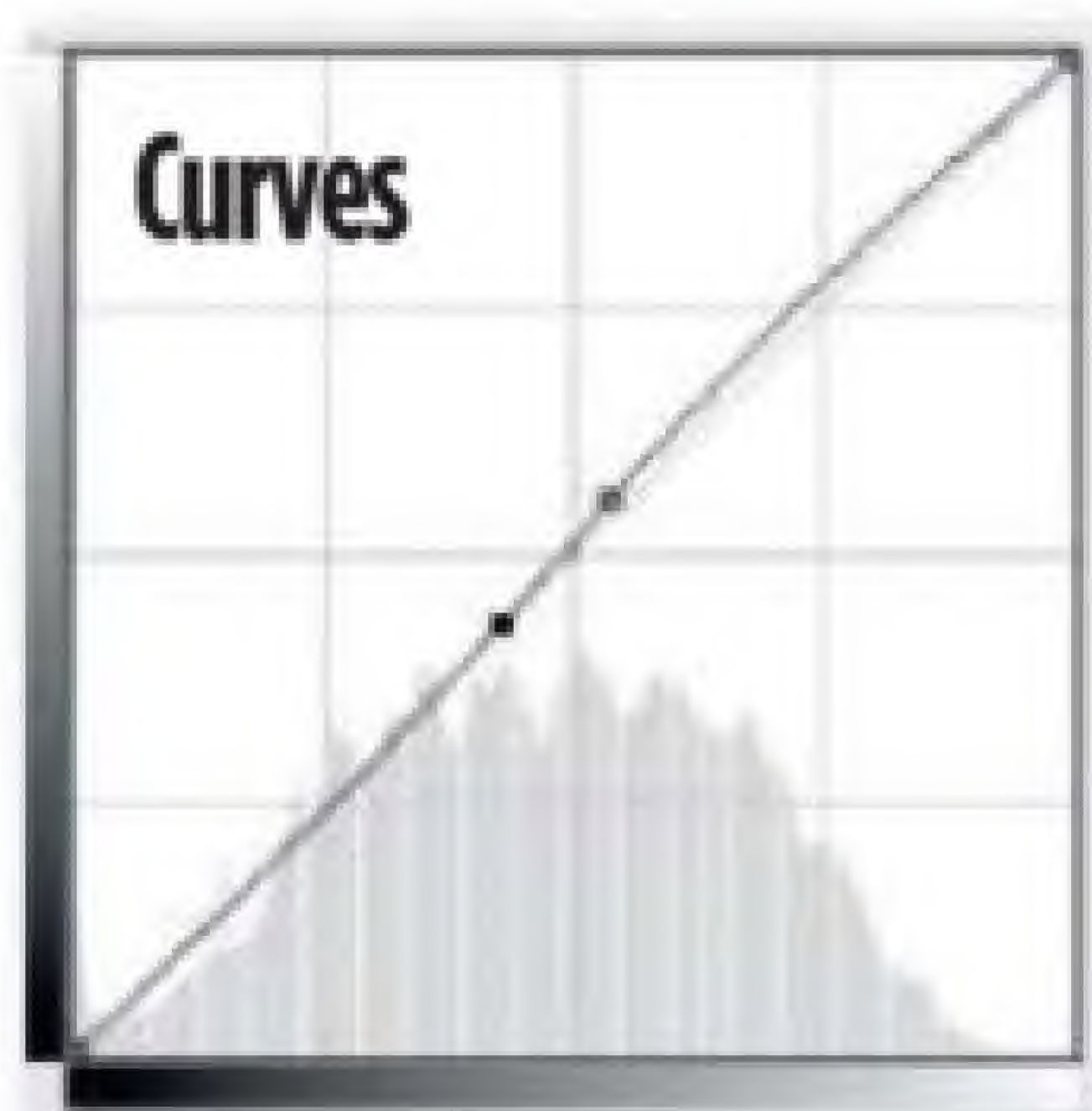
29



AP Appraisal



Expert advice, help and tips from AP Editor Damien Demolder



Melness, Sutherland Dr Kobus Smit

Canon EOS 5D Mark II, 16-35mm,
1/6sec at f/18, ISO 100

THE SUBJECT of this picture is the water lapping around the rock in the foreground, and Kobus has made sure this is the first thing we look at. That the water is moving is important, but not as important as the shape it makes as it curves around the indent in the sand. A shutter speed of 1/6sec allows the water to be moving, but it is not so long that the movement becomes a cheap effect threatening to dominate the attention and take away from what is more interesting.



I like the moderate contrast and colour saturation that Kobus has used, as they sit back and allow us to look without being shouted at. However, the picture is a tiny bit dark, so I've added a slight uplift to the mid and lighter tones. This makes the white foam

a bit more prominent and adds to the sense that it is coming towards us, but without suggesting we have a tsunami on our hands.

It's a lovely, simple shot that is very well thought through and taken, so Kobus wins my picture of the week award.

Edited



PICTURE
OF THE
WEEK



WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit www.camlink.eu.com

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK



Original



Burnt out



Burnt in



Edited

Venice

Jamie Burns

Canon EOS 450D, 18-55mm,
1/30sec at f/8, ISO 100

VENICE is one of the most photogenic cities in the world. It offers so much, from the well-known sites to the backstreets, the grand architecture and the fascinating people – all reflected in the waters of the canals. That this Italian city offers so much

actually makes it a little bit harder to take good pictures. As there are so many things to see and shoot we have to take control, slow down and concentrate on what we are doing.

Here Jamie has spotted a wonderful scene, but it seems in those narrow, dark alleys direct sunshine can work against you. Jamie wanted to show the boats and the reflections but, by exposing for them, the background has been bleached out of existence.

You can see from the 'Burnt out'

image above exactly how much information is missing from the highlight areas – information there is no way of getting back. In the 'Burnt in' image, I've split the scene in half and darkened the top part with a reduced output figure in Levels, and a pulled-down midtone slider, but the result just doesn't look realistic.

The better solution is to remove the offending area altogether. To do this, I've picked a nice 6:7 crop ratio (which works well for travel) and forced

the viewer to concentrate on the foreground instead of the background. This changes the emphasis from a shot of the canal to a shot of the reflection, but it means we don't have to get blinded by the sunshine.

You might think this is the kind of scene that HDR photography was born for, but actually the contrast range is too great. With an HDR blend you could get detail in all the areas, but the working of tones would be so great that the picture would just look awful.

Gangasagar, India

Joydeep Mukherjee

Nikon D90, 12-24mm,
1/500sec at f/8, ISO 200

THIS is a dramatic-looking picture, what with that heavy and threatening sky and its bold contrasting tones. The drama is the first thing I noticed when I saw the image, but when I searched out the subject I was struck by how serene he is compared to the impending doom from above. It is reasonably obvious that the sky has been worked on as it doesn't look natural or realistic – which makes me wonder what it actually looked like without the steroid injection.

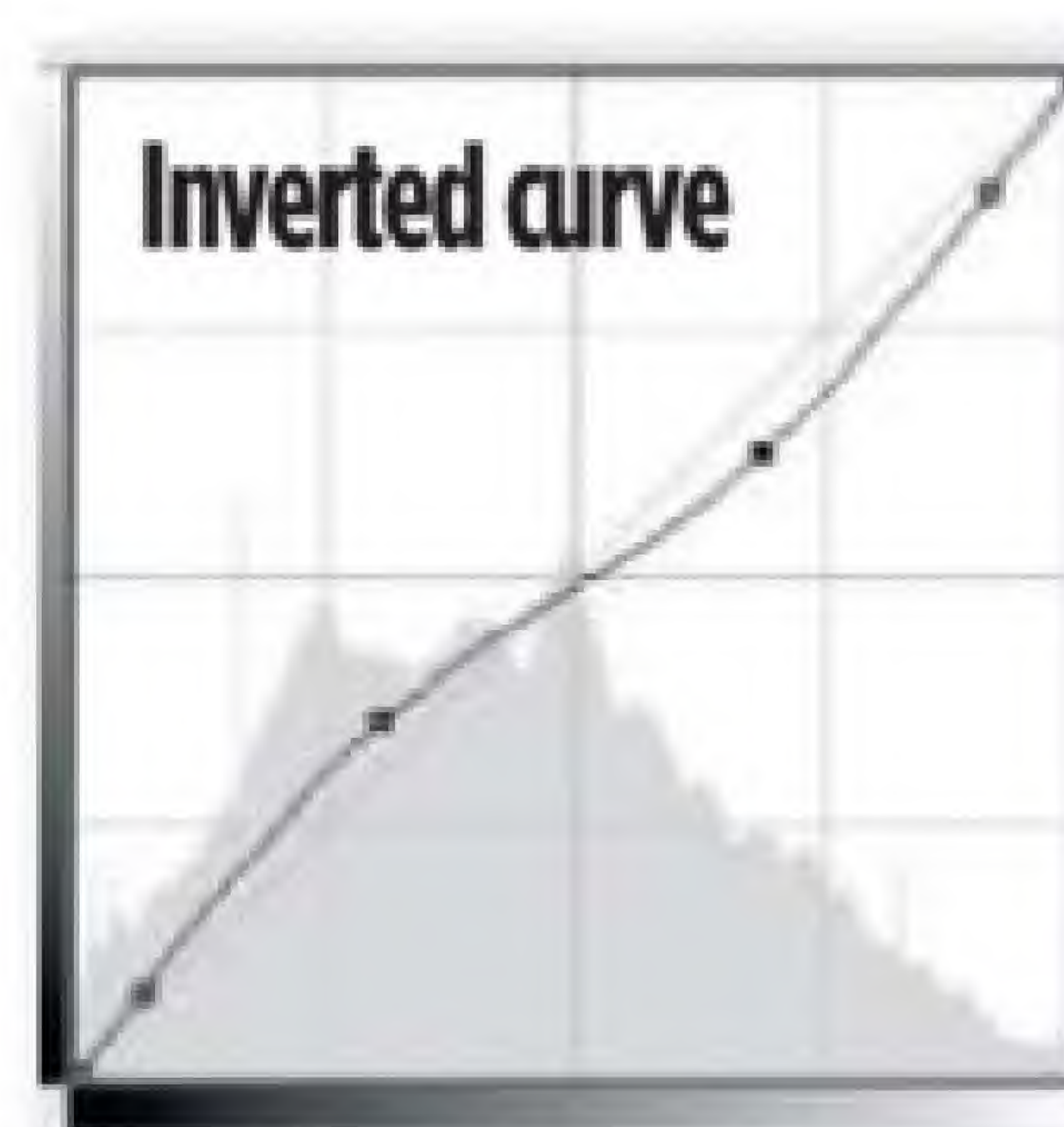
I can't bring the original back, but using an inverted curve I've taken some of the weight out of the dark tones and moderated the brighter highlights. While inevitably some tones have crossed and 'solarised', there is already a more peaceful feel to the scene.

Now the focus can shift from the sky to the boy, we need to make him a little larger in the frame. I've done this by cropping away much of the unneeded sky and beach areas, but leaving enough of them to let us know they are there. With that done, I've drawn the focus onto the boy a little more by darkening the frame edges, which funnels the attention to the middle area of the picture.

It's a nice shot, but one I really think would work better with a stronger sense of realism. The more fantasy we use in our processing, the less real the final image will seem – and the smaller the chance our viewers will make a meaningful connection with it.



Original



Inverted curve



After curves

'We need to make the boy a little larger in the frame'



Edited

^{amateur}
Photographer

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



SmartSnap AC remote trigger kit £24.95

www.xlstudiolighting.co.uk

XL STUDIO Lighting's SmartSnap remote trigger kit consists of a small battery-operated transmitter unit for mounting on a camera hotshoe, and an AC mains-powered receiver for a primary studio flash head, conveniently connecting between the IEC input socket and mains lead. The trigger has four switchable channels so it can be used with several set-ups or photographers in the same studio without interference.

Remote triggers are high on any photographer's wish list; removing the sync lead from the equation gives more freedom of movement around your subject and no cable to tangle up or trip over. The mains-powered receiver means one less battery to worry about and the transmitter battery is very long lasting – it's still going strong after three months' daily use in our busy studio.

This trigger system is compatible with most studio flash heads, including Bowsens, Interfit, Lastolite and Elinchrom, with a 1/4in-to-3.5mm adapter for use with mini-jack remote sync sockets. I found that the plug pin on the adapter bent easily in the socket, but otherwise the unit is well made and robust. **Andrew Sydenham**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

gps4cam £1.99

www.gps4cam.com (available from the iTunes Store or the Android market)

GPS4CAM is an application for Apple iPhones, or GPS-enabled mobile phones that use an Android operating system, which enables images taken on any camera to be tagged with precise GPS location information.

By manually changing the time and date on your camera to match that of your phone, gps4cam can correlate the time that the location data was captured with the time an image was taken.

GPS data can be captured at chosen intervals, from 30secs to 10mins, or manually by shaking the phone when you reach a location. The gps4cam software on the phone then creates a QR code (which is like a barcode) that contains all the GPS data. This code needs to be photographed immediately on your camera to help the computer software match the data with the image. Using Windows or Apple computers, the QR code is read and the GPS data applied to batches of JPEG or raw images.

I found the gps4cam produced accurate results and was simple to use. It provides an affordable GPS tagging solution for less than £2. Any photographer with an iPhone or Android phone should buy it today.

Richard Sibley



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon V1

The long-awaited mirrorless camera is here. We put the premium of the two versions to the test.

AP 12 November

Canon Pixma iX6550 vs Epson Stylus Photo R1400

These two budget A3 printers go head-to-head to find out which delivers the best prints.

AP 12 November

Mini-system models

We test the smallest system models against each other, with the Pentax Q, Olympus Pen Mini and Nikon J1 going into battle.

AP 19 November

Fujifilm FinePix X10

This advance compact camera follows in the styling of the X100. We put it to the test.

AP 3 December

Sony NEX-7

Sony's flagship compact system camera boasts an impressive spec list. We find out whether it raises the game for CSCs.

AP 10 December



Because I can take the Benro Flat Traveller anywhere, I can take the perfect picture anywhere.

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AP round-up...

Flashguns

Mat Gallagher tests five of the best third-party flashguns

ALL PHOTOGRAPHY relies on controlling the amount of light that hits a sensor or film, but there are situations where introducing an additional light source can improve a photograph. Last week (AP 22 October), Richard Sibley looked at the creative applications of flashguns. In this article we compare the merits of five third-party flashguns with manual controls.

Third-party flashguns are often cheaper than manufacturers' own models or offer extra features. They may not be made by the same manufacturer as your camera, as is actually the case with many branded guns, but they are designed to tie in with specific metering systems to provide intelligent TTL

connections and share communications with the camera. For this reason, each make comes in a range of models dedicated to a single camera manufacturer. However, with the exception of the Sony/Minolta bracket, they will fit other models and fire in manual modes, although they won't communicate with the camera for optimal control.

To determine the pros and cons of these flashguns, we have chosen five third-party models in a Nikon fit and used each with the Nikon D300S to perform a series of tasks. To ascertain its overall power, each gun was set to full power and recorded by a flash meter 1 metre away. A grey card was also shot at 1 metre and 5 metres from the

flashgun, set to full power with an exposure of 1/60sec at f/8, and the results compared. The guns were then tested for a portrait shot at distances of 1, 5, and 10 metres at night, and during the day, facing towards the sun to test its fill-in abilities. Additional functions, recycle speeds and colour accuracy were also tested. A flashgun's power may be relevant for large scenes and distance work, but for most users its control and performance are likely to be more important.



Flash power results

	Metz	Nissin	Quantum	Sigma	Sunpak
Guide Number	58	60	35	61	42
Aperture at 1m @ ISO 100 1/125sec	f/32.5	f/32.5	f/16.3	f/32.9	f/22.8
Recycle time	4-5secs	5secs	1-1.5secs	5-7secs	3.5secs

The Metz 58 is a powerful and feature-heavy flashgun unit with a well-controlled exposure for both close and distant subjects



METZ 58 AF-2

www.intro2020.co.uk
Tel: 1628 674 411



METZ is perhaps best known for its powerful hammerhead flashguns, but its range also includes a number of hotshoe-mounted models, with the 58 AF-2 being its flagship. The model name relates to its guide number of 58 (GN 58m @ ISO 100) at full extension of the 24-105mm zoom. The head tilts vertically up to 90° and down to -7°, and horizontally around 300°. A built-in wideangle diffuser allows an extended 12mm coverage and a reflector card features for bounce flash. A secondary light is built into the body of the flash, providing fill-in capabilities when the main light is bounced upwards (or sideways), while also working as a modelling light. The rear LCD display is a fairly basic design with four multi-purpose buttons, although all the functions are easily navigated. There is a choice of TTL and an automatic flash mode (which uses a built-in sensor), as well as manual and stroboscopic modes. Flash compensation of $\pm 3\text{EV}$ can be inputted alongside distance and aperture information, although this can all be gained from the camera in most models. There is also wireless control either as a master or slave unit. The unit includes ports for external power and a USB for firmware updates.

The Metz 58 AF-2 gives a well-balanced power output at a range of distances. Coverage is even, and the colour appears natural and only fractionally cooler than the flash preset. This model is both well made and reliable in use, providing a solid performance. Recycle time is 4-5secs using AA batteries, although this is reduced when not using at full power and can be as little as 2secs with a power pack. The Metz 58 AF-2 is available in Canon, Nikon, Pentax, Four Thirds and Sony mounts.



Power output from the Nissin flashgun can at times appear reserved. However, the end result is a very natural-looking image



NISSIN DI866

www.kenro.co.uk
Tel: 01793 615 836



THE DI866 is the flagship model in Nissin's range and proved a solid performer when we tested it in AP 22 August 2009. This Mark II version features a quieter operation, improved wireless control and a metal hotshoe mount. The Di866 has a guide number of 60 (GN 60m @ ISO 100) and coverage of 24-105mm, or up to 18mm using the wideangle diffuser. A reflector card also features for catchlights. The head tilts upwards 90°, although not down, and swivels around 270° horizontally. The rear LCD screen is unusually in full colour, with a simple icon-based menu, and it even rotates when the flash is placed on its side. Both full auto and TTL modes use the camera's TTL system for exposure, with the TTL mode allowing exposure compensation control of $\pm 3\text{EV}$. The Manual/Av mode gives a power control as well as distance and ISO settings from the advanced menu, while a secondary flash in the flash body can be set to fire for bounce shots to provide fill-in. Multiple flash (strobe) and wireless settings are also in the menu allowing use as master or slave.

Ports are present for PC sync, external power and firmware updates. Recycle times are a little slow, taking around 5secs using AA batteries. However, by using a Nissin power pack (around £330), recycle times can fall to just 0.7secs.

The Di866 seems a bit cautious with its power output and often needs a boost to bring out the subject. However, the resulting images are very natural-looking, as opposed to bleached out.

Despite the stylish design, the finish of the Nissin Di866 can feel a little plasticky. However, this is a highly specified flashgun and is competitively priced. The Di866 is available in Canon, Nikon and Sony mounts.



With the standard diffuser attached, the Trio appears to give a direct but pleasantly diffused light that is ideal for portraits



QUANTUM QFLASH TRIO QF8

www.flaghead.co.uk
Tel: 01202 733 123



THE QUANTUM Qflash Trio QF8 is slightly different from the other flashguns here and by far the most expensive. It features a bare flash bulb covered by a detachable large circular diffuser unit and an oversized body. The head can be angled 90° vertically and 300° horizontally, while there are various alternative diffuser attachments with a range of light angles and diffusion. Despite this unit's size and cost, it requires an external power pack in the form of one of Quantum's Turbo packs (starting at £408), bringing the total cost for this set to almost £1,200. The apparently huge 150 guide number given by Quantum is actually in feet at ISO 200, which works out as a more moderate GN 35m @ ISO 100 using the supplied diffuser, but with the available accessories it can deliver a guide number of between 18.6m and 70m @ ISO 100 and can provide up to a 1sec recycle time. The menu system, controlled by a large mono LCD and series of function buttons, is one of the most advanced of any flash unit. The QTTL setting uses exposure information from the camera, while the auto mode uses the flash's own built-in sensor to judge power required. Exposure compensation is available at +2 to -3EV and the manual mode gives power controls as well as aperture and ISO settings. The Trio's real strength, though, is in its wireless control. Its radio-based wireless control to other Trio units provides greater coverage and does not require the line of sight of infrared systems, making it more reliable for large or outdoor shoots. The heavy diffusion means a more direct and softer light is achieved, which is a huge benefit for portrait work and suits shots at a distance of less than 5m. The Trio is available for Canon and Nikon mounts.



The DG Super is a powerful unit with a decent coverage but it can be overpowering, often requiring exposure compensation for close-up shots



The Sunpak gives great coverage, but often appears to give a harsher light and a brighter exposure than many of the others



SIGMA EF-610 DG SUPER

www.sigma-imaging-uk.com
Tel: 01707 329 999



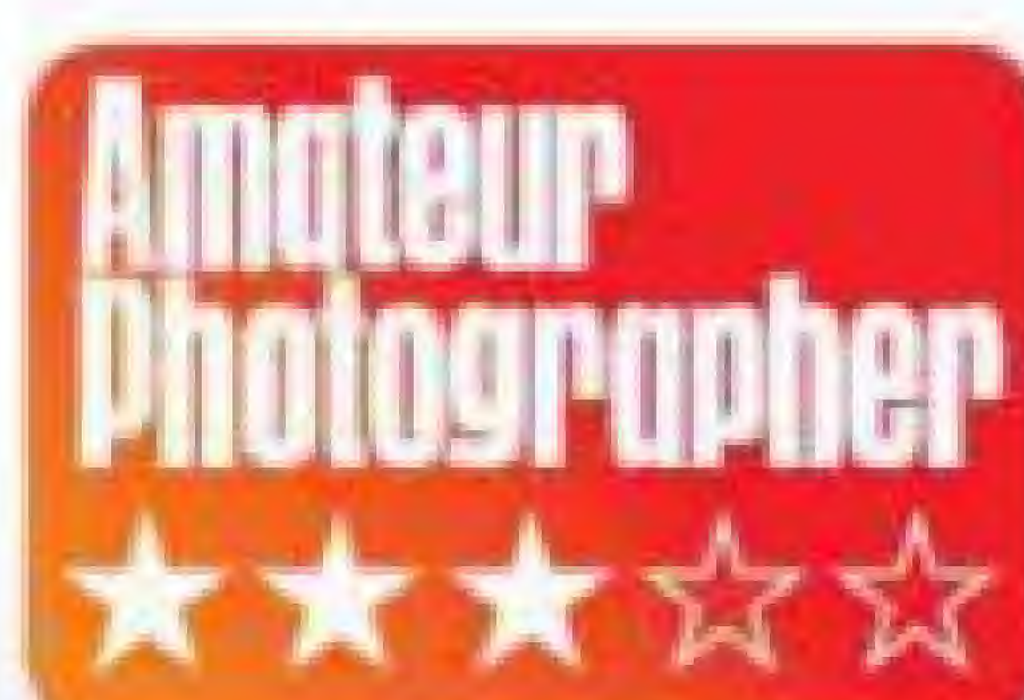
SUNPAK PZ42X

www.intro2020.co.uk
Tel: 01628 674 411



THERE are two Sigma EF-610 DG flashguns. The EF-610 DG ST is fully automatic, while the EF-610 DG Super specifies the advanced model with an LCD screen and a range of manual features. The Super is finished in Sigma's signature soft-touch matt black. It has a coverage of 24-105mm and an impressive guide number of 61m @ ISO 100. A wideangle reflector slides over for coverage down to 17mm and there is a reflector card for catchlights. The head is adjustable through 90° vertically and 270° horizontally, using separate buttons for each movement. The mono LCD is accompanied by a series of buttons and has simple operation. There is a standard TTL for SLRs and a TTL BL setting for DSLRs, with ±3EV exposure compensation. Manual mode allows control of distance, power, ISO and aperture, while multi-flash and wireless settings also feature. An AF beam in the front of the flash assists in low light, but there is neither secondary flash nor ports for external power and firmware updates. Recycle times are between 5secs and 7secs, depending on the AA battery type used, so it isn't great for fast-paced shooting. However, in all other respects this is a well-made and reliable flashgun.

The light shows a generous coverage, although the brightest section only just covers the zoom length, but overall the power output is impressive. The flash at times is slightly generous, often requiring a slight negative adjustment for close-up work. Colour temperature is consistent and very close to 5,500K. Although the DG Super includes the main features, it feels a little dated in design and lacks the add-ons of the Metz and Nissin models. The DG Super is available for Canon, Nikon, Sigma, Sony and Pentax mounts.



THE SUNPAK PZ42X is the smallest and cheapest flashgun in this test by more than £100, yet it still offers an impressive specification. The PZ42X has a guide number of 42 (GN 42m @ ISO 100), hence its name, and a recycle time of 3-3.5secs, making it one of the fastest here. The head is tiltable through 90° vertical and 300° horizontal, but it lacks a locking button, which means it can be freely adjusted. The flash has coverage of 24-100mm, and down to 16mm using the wideangle reflector. However, there is no white card for catchlights. The rear mono LCD is accompanied by just two buttons, providing control for TTL and manual settings, including ±1.5EV compensation, power and zoom controls. This involves far more scrolling through the functions, making adjustment a little slow. The front includes an AF beam to assist focusing. There is no strobe multi-flash option or any wireless control here, hence the price saving, and no ports for external power or USB input for updates.

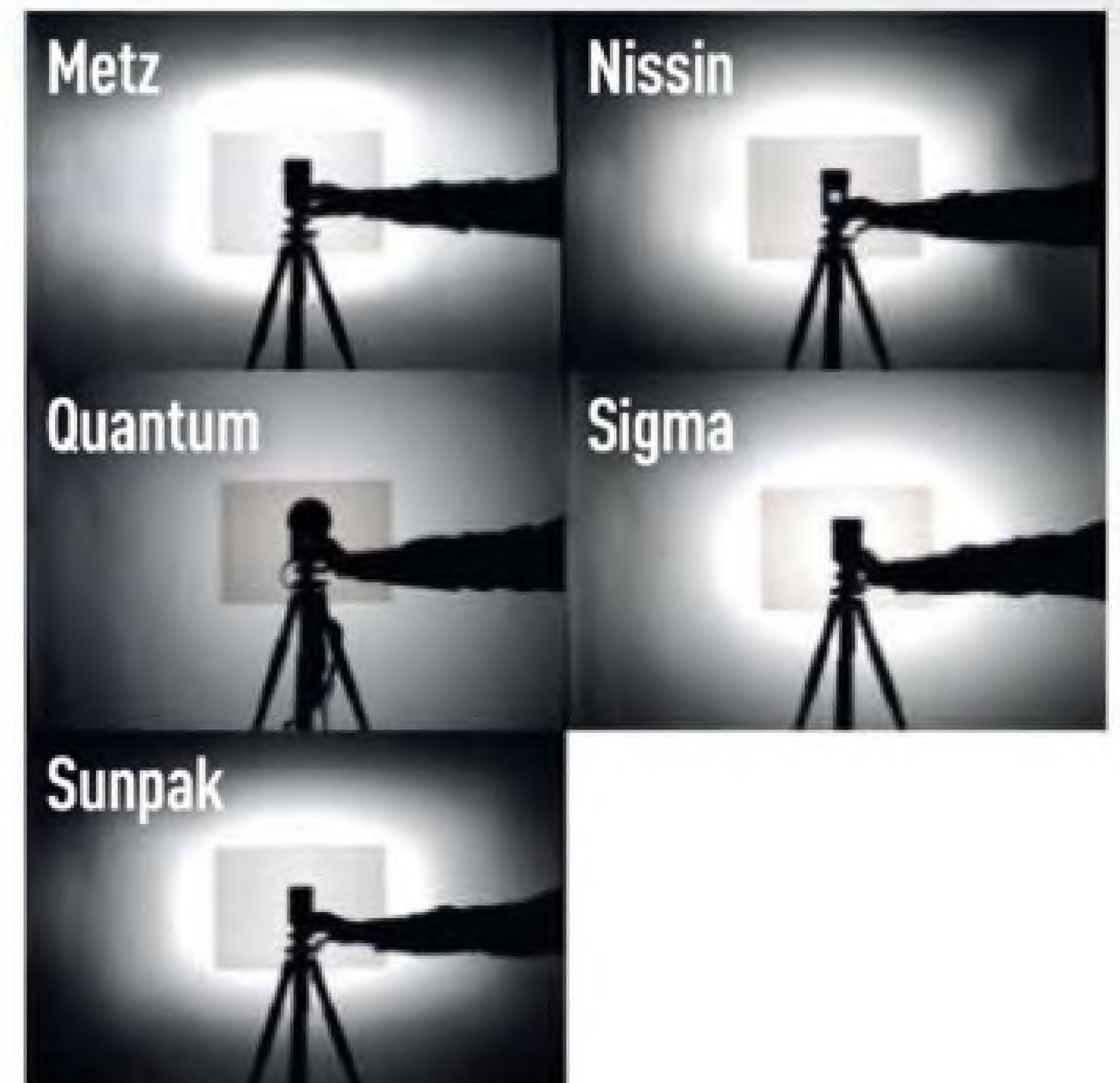
Despite having less power than others in the test, the power output is often brighter with the same TTL settings, producing a harsher light. This caused some bleaching at close range, but the flash coped well at greater distances. Coverage also appears to be the most concentrated in this group of flashguns, with the main power of the light only just covering the required focal length. Colour temperature is fractionally cool, but consistent across scenes.

Although this flash is very capable, it fails to deliver the same quality and features of the others here, which is reflected in its price. As a standard flashgun, however, it feels solid and well made. The PZ42X is available in Canon, Nikon and Sony mounts.



COVERAGE

TO MEASURE flash coverage, each unit was mounted on a tripod and fired at a grey card one metre away at full power and set to 28mm. The grey card represents the coverage of a 28mm lens.



Verdict

AS A SOURCE of light, all these flashguns are capable of achieving decent results. However, there are clear differences in functionality, usability and end results when using identical camera settings. Most photographers expect flash to work automatically with minimal manual input, but even with a more expensive flashgun this rarely delivers the best results. Overall, the TTL control in all these models gives reasonable results with margins of difference mostly less than ½ stop. As you can see from our flash power results on page 43, the differences in exposure from each at full power are all within 2 stops. The high-powered Quantum actually delivers the lowest light levels here due to the diffuser unit. This results in the most pleasing light quality, but the overall cost for the unit and power pack makes this unit unrealistic for many users. Compared to camera manufacturers' own units, most third-party flashgun makers appear to have favoured features over design, and despite having the very latest features the exteriors have changed little over the past ten years or so, with the exception of the Nissin Di866. The Metz 58 AF-2 has a solid feature set, high build quality and consistently good results, and it is the package that stands out as our third-party flashgun of choice.

AskAP

Let the AP team answer your photographic queries

GETTING THE BEST FROM YOUR CAMERA

Q I have had my Fujifilm FinePix S3 Pro for just over a year now, and I don't think I'm getting the best from it. I have read archive test reports and all only had good things to say about the overall performance of the camera. Is there a Magic Lantern Guide I could track down that might give me some tips?

Also, I have been experiencing focusing problems with my 70-300mm f/4-5.6G AF-S VR Zoom-Nikkor, 55-200mm f/4.5-5.6 AF-S VR DX Zoom-Nikkor and Sigma 28-300mm

f/3.5-6.3 DG Macro lenses. When trying to take pictures at the infinity end of all the lenses, none of the pictures come out in focus, even though the solid good-focus LED was on in the camera's viewfinder. I've even tried stopping the lens down to its smallest aperture and upping the ISO sensitivity to get a shutter speed of around of 1/250-1/300sec. Even with the camera on a tripod, no pictures are really sharp. I've tried manually focusing but, due to poor eyesight I'm never sure if focus is good.

Nigel Cox

A The S-series of Fujifilm DSLRs indeed have their fans, Nigel. I shoot with a FinePix S5 Pro myself, as a second body to my Nikon D700. There is a lack of user guides for Fuji cameras compared to those written for Nikon, Canon, Olympus, Sony and Pentax DSLRs, possibly because of the quantities sold. There are a few online and self-published guides from US photographers on the FinePix S5 Pro, which is similar (if not identical) to the FinePix S3 Pro in terms of its picture-taking electronics. Alternatively, as the S3 Pro was based on the Nikon D100 and many of the controls and external features are the same, you could try hunting down a D100 guide, too, and using the books in conjunction. Either way, such guides will be out of print as both cameras have been superseded long ago.

The focus problems are hard to diagnose precisely without seeing some of the pictures you've shot, but since you are experiencing the issue with all your lenses I suspect there could be a calibration problem with the FinePix S3 Pro's AF system. Unfortunately, the camera doesn't allow user-adjustment of the AF, as many modern DSLRs do these days. It could be worth a good repair service having a look over the body. Try Fixation (visit www.fixationuk.com or call 0207 582 3294) and see what they have to say. **Ian Farrell**



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

CONVERTING TO CMYK

Q I need to convert some images from RGB to CMYK, but my Adobe Photoshop Elements software doesn't appear to have that capability. I have scoured the internet, but this has only led me to Photoshop proper, which is too expensive, and GIMP with plug-ins, which is too much like hard work. Is there an alternative?

Callum Hamilton

A Very few affordable software packages offer the facility to convert to CMYK, because it's not really needed these days. You don't need to convert to CMYK before you print on a home inkjet printer because the printer driver does this for you. That said, there are applications in professional design and printing.

You could look at Corel's PaintShop Pro X4 (see AP 22 October). This can convert images to CMYK, although it still misses some of the very advanced features used in the reprographics industry. You can download a trial of PaintShop Pro X4 from www.corel.com, which is fully functional for 30 days. The full version costs £89.99. **Ian Farrell**

TELECONVERTER TROUBLE

Q I have a Nikon D7000 and 70-300mm f/4.5-5.6G AF-S VR Zoom-Nikkor telephoto lens. I would like to take the lens up to 400mm with a teleconverter, but have been told I can't do so. Is this true? **Chris Webb**

A All autofocus systems need a certain amount of light to function and this is dictated by the maximum aperture of the lens being used. The more light that reaches the AF sensor, the faster and more accurate the focusing. Conversely, if the size of the aperture means not enough light is being put through to the AF sensor, automatic focusing isn't possible.

The Nikon D7000 can autofocus with maximum apertures as small as f/5.6, but no smaller – and herein lies the problem. The long end of your 70-300mm lens is fine, but adding a 1.4x teleconverter takes this down to f/8, so the AF system will not function.

Teleconverters always cause a decrease in effective aperture size as well as an increase in focal length, and are more suited to lenses that have wide maximum apertures to start with. For instance, a 2x converter on a 70-200mm f/2.8 would give you the 400mm f/5.6 you are after, but then this lens is a more expensive option in the first place. **Ian Farrell**



f/AQ

How do I watermark my images?

There is no 100% reliable way to stop people stealing your pictures off the internet, but there are some things you can do to dissuade them from using your images without permission. One of these is watermarking – covering the image with your identity while still leaving it visible. This is usually done with semi-transparent lettering either across the middle of the image or at the bottom. The effect is easy to apply in Photoshop or Photoshop Elements, and some software can even do this for you automatically.

In Photoshop and Elements watermarks

are applied as separate layers. Click on the Text tool and click near the centre of the image. Now type your name (preceded by a © symbol if you wish) and format it with the type controls (Window>Character) so it fills the width of the image. Change the colour to a mid-grey tone, and maybe a slab-like, sans-serif font, which works well. Next, decrease the opacity of the text layer to around 40% – you should see the image shine through. If it's not as visible as you'd like, try adding a drop shadow.

However, doing all this is a bit tedious for every image you are going to output. You can record the process as an action, and apply it to every picture in a folder with a Batch Process or Droplet to save time, but it's even better to use the watermarking facilities in Lightroom, if you have it.

Here you only have to set up watermarking once. Applying it is then as easy as ticking a box in the web library, export or printing dialogue boxes.

Ian Farrell

FROM THE AP FORUM

Reducing noise

Andysweb asks I have been struggling with high ISO noise reduction in my shots. I take a lot of sports pictures at around ISO 1600-2500 on a Canon EOS 7D, and get a fair amount of ISO noise. I've experimented in the past using noise filters in Photoshop, but have never been 100% happy with the results. Does anyone have any advice?

El_Sid replies I shoot raw (.CR2) files most of the time and use the noise reduction in either Canon's DPP or Adobe's Camera Raw. I have found that the trick with noise reduction is not to eliminate it completely, but to minimise it. This applies particularly to luminance noise, where eliminating it completely generally reduces detail significantly, although chrominance noise

(coloured speckling) can sometimes be eliminated completely without adverse effect.

Dangie replies Others on the forum will have more in-depth answers than this, but do you shoot raw or JPEG files? I find the Photoshop raw converter's noise reduction more than adequate for my needs. I've only used it with raw images, but you can also use it to edit JPEGs as well. Use the Open As... command to select your image.

Ian Farrell replies Sometimes noise has been reduced to perfectly acceptable levels, but when pixel peeping at 100% we get a bit hung up on getting every last detail perfect. What are you going to do with the pictures? If you are printing them at A3 and viewing these prints from arm's length, then I would imagine an EOS 7D raw file will be fine after going through Adobe Camera Raw's excellent noise-reduction controls. If you're viewing images on-screen and on websites, you can get away with even more noise present. Digital photography can sometimes turn us into obsessive types, and the quest for better and better image quality doesn't translate into anything in real life.

LENS CHOICE

Q I own a Nikon D80 and, having recently replaced the original 18-135mm f/3.5-5.6 ED-IF AF-S DX Zoom-Nikkor lens with a Nikon 18-105mm f/3.5-5.6G ED-IF AF-S VR DX Zoom-Nikkor optic, I now wish to add a larger zoom lens. Which one is the most suitable – an AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR or an older 70-300mm f/4.5-5.6G AF-S VR Zoom-Nikkor that is a non-DX lens?
Malcolm Garner

A Both models are pretty good telezooms, Malcolm. The 70-300mm lens is slightly better optically and focuses faster, making it more useful for action and sports. You are also future-proofing your set-up by buying a lens you can one day use on a full-frame camera.

That said, the 55-300mm DX is also decent, and at least £150 cheaper. If you could use the AF speed and want to invest, choose the 70-300mm optic. Otherwise, go for the 55-300mm lens. **Ian Farrell**

In next week's AP

On sale Tuesday 1 November



We reveal the results from our poll to find the **100 Greatest Cameras Of All Time**

LANDSCAPES

LANDSCAPE PHOTOGRAPHER OF THE YEAR 2011

The winners of the Take a View competition

ON TEST



SONY ALPHA 77 VS CANON EOS 7D

Tim Coleman investigates whether the new technology in the Sony offers an advantage over Canon's current flagship consumer model

AP GUIDE

TAKING RAW FURTHER

In the last part of our series, **Mat Gallagher** looks at using your raw converter for archiving, printing, slideshows and creating web galleries



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5	Leica D-Lux 5 Compact Condition = 5* - Winchester	£499.99
6	Bronica ETRs + 75mm Condition = 4* - Exeter	£399.99
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8	Olympus E-3 Body Condition = 5* - Reading	£599.99
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Pentax Q

The **Pentax Q** may be the smallest interchangeable-lens camera, but there is more to this model than just its size and retro charm

Tim Coleman
Technical writer



AROUND three years ago the ball well and truly started rolling for manufacturers producing cameras of compact size but with the versatility of interchangeable lenses – what are now commonly known as compact system cameras (CSC). In light of today's market, 'smallest interchangeable-lens camera' is a title many manufacturers strive towards.

This brings us to the Pentax Q, which enters a crowded market focused on size, where the latest models are released at a steady rate boasting ever smaller

dimensions. Claims about such models being 'the smallest interchangeable-lens camera' often come with qualifications, such as: 'with built-in flash', or 'with an APS-C-sized sensor', or 'with a sensor larger than 1in'. The Pentax Q need not include any such clauses. It is the smallest and lightest interchangeable-lens camera. Period.

Some will be reminded of the Pentax Auto 110 (aka 'Pentax System 10'), which is a clear inspiration for the design of the Pentax Q. This non-digital counterpart took its own special 110 film to cater for its diminutive size. It is fair to say the Pentax Auto 110 was way ahead of its time; being produced between 1979 and 1985 and with dimensions of 99x56x32mm, it is smaller than any other CSC. This is, however, a film camera, and 110 film production ceased in September 2009.

AT A GLANCE

- 12.4 million effective pixels
- 1/2.3in CMOS sensor
- Pentax bayonet Q mount
- Sensor-shift Shake Reduction
- Magnesium-alloy chassis
- 200g including battery and card
- Street price around £599 with 47mm (equivalent) f/1.9 prime lens

Pentax was able to achieve such a small size with the Q because, much like the film of the Auto 110, the Q uses a smaller sensor. It becomes interesting, therefore, to consider just who this product is aimed at. Given its size, sensor and features, one could be forgiven for thinking that the Pentax Q is just a bit of fun, and one for the party perhaps. However, as it offers interchangeable lenses, including fixed prime lenses, image quality should be sharp – so could it be a serious second body and a useful street camera?

FEATURES

Of all its features, it is the size of the Pentax Q that draws the most attention – and rightly so. At 98x57.5x31mm it is, without qualification, the smallest interchangeable-lens camera in the world. Its diminutive size is thanks largely to the sensor, which at 1/2.3in (4.6x6.2mm) is the same size as many compact cameras, such as the Fujifilm FinePix F600 EXR, Sony Cyber-shot DSC-HX7, Nikon P300 and, indeed, Pentax's own Optio I-10. This means the sensor is significantly smaller than those in high-end compacts and CSCs.

We are not used to seeing the physical size of a compact camera



sensor because such cameras feature a built-in lens that keeps the insides hidden. But here, in the first interchangeable-lens camera with a 1/2.3in sensor, it reveals its tiny size. This makes comparison with other system cameras all the more obvious. The graphic on page 51 shows just how small the sensor in the Pentax Q is compared to those in other CSCs: roughly 1/8 the size of the micro four thirds format, and 1/13 the size of an APS-C-sized unit.

Given its price – which puts the Q in the camp of high-end CSCs and the photography enthusiast – it is easy to feel a little disappointed that it does not feature a larger imaging sensor for best-quality images. This does, however, have a direct benefit in that the body and lenses can be smaller. After all, one gripe that many have about CSCs with larger, APS-C-sized sensors, is that bulky lenses render the systems less compact.

There are 12.4 million pixels packed onto the Q's newly developed, backlit Sony CMOS sensor, with the option for raw DNG and JPEG capture at 4000x3000-pixel output in 4:3 aspect ratio. Also available at best quality is 3:2 (4000x2664-pixel), 16:9 (4000x2248-pixel) and 1:1 (2992x2992-pixel) aspect ratios.

The imaging sensor features a Shake Reduction (SR) mechanism, which moves the sensor to offset hand movement for sharper images at slower shutter speeds. Likewise, a vibration mechanism shakes the image sensor to remove dust from its surface, and this can be set to activate during start-up or shut-down, or both.

For its first foray into the CSC market, Pentax has created a new Q mount to match the compact size of the camera. At the time of launch five lenses were announced alongside the camera, with more to follow. Three of these are described as 'toy lenses', lending a fun feel to the Pentax Q (see *Features in use*, right).

As with most new systems, photographers will want to know if an adapter is available

The Pentax Q with its film counterpart, the Auto 110. The cameras share virtually identical dimensions

In this scene of high contrast, I opted for evaluative metering and exposure compensation to make sure the white of the building was not overexposed

'I cannot remember many other occasions when I've smiled with such delight'

to allow the use of other lenses. Currently there is not, although there are rumours of third-party manufacturers creating one. How successful it will be is another matter, although the 5.5x magnification factor means that converted lenses will possibly offer extreme telephoto focal lengths. A 50mm lens at 5.5x becomes the equivalent of a 275mm lens.

Given that this is the smallest sensor (and therefore has the largest magnification

factor) on an interchangeable-lens camera, an adapter could make the Pentax Q the most versatile camera for those who like to get in close, such as birders. On the flipside, wideangle lenses are difficult to produce and as a consequence there are optical downsides, such as barrel distortion and limited depth of field.

As far as the various drive and shooting modes go, the Q offers a burst rate of 5fps for a 1sec burst, interval shooting (which surprisingly is still fairly rare these days), and more scene modes than you can shake a stick at, including HDR, blue sky, quick macro and backlight silhouette.

7/10

BUILD AND HANDLING

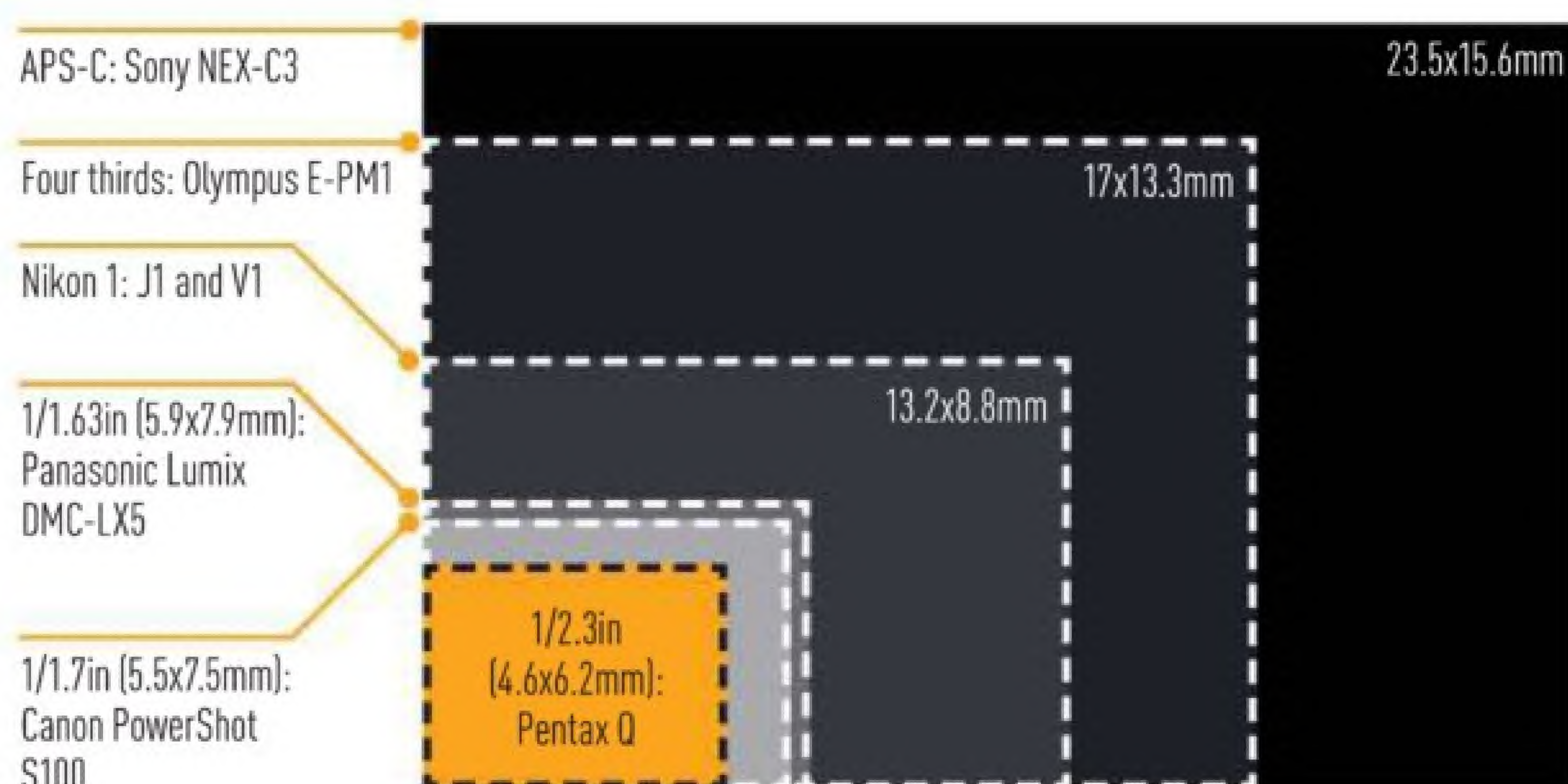
Sometimes the written word or printed image just cannot adequately express a first impression. In all honesty, to appreciate the Pentax Q you really have to hold it in your hand. Certainly, I cannot remember many other occasions when I've smiled with such sheer delight.

The main part of its charm is, of course, its tiny size – roughly half the size of the Canon PowerShot G12 and Nikon Coolpix P7100 compacts, which both carry a built-in lens. The smaller the camera, the easier it is for the photographer to remain inconspicuous, so together with its range of lenses and quick access to colour modes, the Pentax Q is an ideal tool for street photography.

Further satisfaction is taken from its retro appeal. A faux leather front panel feels solid and has a curved right edge to aid a secure grip. The pop-up flash springs forth, reminiscent of the robot Johnny Five from the film *Short Circuit*. It can be operated in its closed and elevated position, and has a guide number of 5.6m @ ISO 125. When used elevated, it should help to reduce redeye and offer extra clearance from bulkier lenses (although none is available at this time).

Make no mistake, look beyond the fun and





This diagram shows all the sensor sizes used by CSCs and high-end compact cameras. The sensor of the Pentax Q is the smallest. Below are the sensors shown at actual size



out, I had to return after a couple of hours to recharge the battery. This is a good reason to consider the optional optical viewfinder – to limit the use of the power-draining LCD screen. However, like the camera, the viewfinder is not cheap (around £239.99).

Supplied with the camera is the 8.5mm (47mm equivalent) f/1.9 'prime' lens. Sharp images of close subjects are very possible, but the lens suffers from significant barrel distortion. This is helped somewhat by the lens distortion correction, but is still present even when this control is applied.

8/10

WHITE BALANCE AND COLOUR

Consistent with the rest of Pentax's digital cameras, the Q offers several colour modes, all of which can have their parameters adjusted for saturation, hue, contrast, sharpness and high/low key. Natural mode is likely to be the most commonly used by experienced photographers, which provides an authentic colour rendition. Bright adds a little extra saturation, which is particularly noticeable in blue

Once the image has been sharpened, detail like the blades of grass is crisp



the build is of high quality. A magnesium-alloy chassis provides durability, the shooting mode dial and navigation dial offer a satisfying level of resistance, and the four-way pad on the rear gives direct access to ISO, flash, white balance and drive mode, although here the buttons are so small that a fingernail is often required to press the correct one.

There is also a hotshoe mount to use with other external flashguns and accessories, such as the optical viewfinder. However, at the time of writing, there has not been a compact flashgun released to complement the size of the Q.

Users of any digital Pentax camera will be immediately familiar with the in-camera menu system, which is straightforward to navigate. From here useful features can be accessed, such as interval shooting, highlight and shadow correction and sensor-shift Shake Reduction.

On the front panel is an intriguing 'quick dial' with five settings marked 1-4 and off. Here, smart effects can be combined with digital filters, aspect ratio and colour mode for four different custom creative shooting settings, and then rapidly accessed via the dial. I settled with a high-contrast monochrome, a vintage colour and cross-

processing, and found the dial useful in street scenes, where the mood would take me to shoot a quick monochrome image.

As well as PASM, auto, scene and video modes, bokeh control (BC) is an interesting inclusion on the shooting-mode dial. It is included because the 5.5x magnification factor of the 1/2.3in sensor means that achieving a shallow depth of field is much more difficult. Even in the f/1.9 setting of the prime lens, there is a fair amount of depth in focus.

Bokeh control analyses the depth of field and adds extra blur to out-of-focus areas, to lift the subject. I found it a bit hit and miss, and generally viewing images at 100% shows its flaws. For instance, subject edges are at times blurred along with the background. What's more, in a crowded frame, the blur can make its way onto the subject itself. The control performs best when the frame is uncluttered and the subject is clearly defined.

At around 3secs, the start-up time of the Q is a little on the slow side. Other operational frustrations include no auto orientation of images (which means that during the post-processing of files, portrait-format images need to be rotated), as well as poor battery life. On the first day I took the Q

FEATURES IN USE TOY LENSES

AT THE time of writing, there are five lenses in the Q system. The camera comes supplied with an 8.5mm (47mm equivalent) f/1.9 AL [IF] standard prime lens, suitably numbered 01. Also available is a 5-15mm (27.5-83mm) f/2.8-4.5 standard zoom (02), for £279. The final three lenses are described as 'toy lenses', and consist of a 3.2mm (17.5mm) f/5.6 fisheye (03) at £149, a 6.3mm (35mm) f/7.1 wideangle (04) at £129 and a 18mm (100mm) f/8 telephoto lens (05), also at £129. The company states that more lenses will be released in the near future.

Each toy lens is light, and complements the compact body beautifully. It does mean,

however, that these lenses do not contain any real glass. As a result, and as their name and price suggest, they are for fun rather than optimum image clarity. Each lens is a little soft, but when used with the quick-dial digital filter effects, such as toy camera and vintage colour, they replicate the Lomo and Hipstamatic effects.

I can imagine these lenses becoming something for collectors, rather than those seeking image quality.



→ skies, while vibrant is far too punchy, as is landscape.

User-defined settings can be assigned to the quick-mode dial for speedy access. Perhaps it is the fun aspect combined with the quick dial, but in use it is easy to revisit the creative shooting again and again, and even look out for situations where it will be of use. Usefully, monochrome has a filter effect that can add, for example, a red filter, which is ideal for skies with greater tone.

White balance is generally reliable, but does behave peculiarly in certain settings, namely tungsten light, where at times I noticed a strong green hue and needed to take a manual reading to get a more accurate colour temperature. Handily, CTE white balance emphasises the dominant colour in a scene, which can be particularly effective for dramatic light during the magic hour of sunset.

8/10

METERING

It is fairly standard these days for a camera to include spot (centre), centreweighted and multi-segment metering, and that is the case here. In situations where there is a wide dynamic range, such as on a sunny day with shaded buildings, the multi-segment metering tends to overexpose a little for detail in shadow areas, which can result in the whites of clouds in the sky burning out.

By and large, though, sticking with the multi-segment metering will cover all circumstances. For complex situations where the metering system struggles, tweaks can be made to the exposure using the direct control for exposure compensation, which is next to where the thumb naturally rests.

7/10

AUTOFOCUS

Focus modes are simply labelled as MF/AF, although within the AF menu is tracking, 25-point, centre spot and face detection AF modes. The manual focus assist (2x and 4x magnification) is useful given the poor LCD screen. Generally, the contrast-detection AF is very responsive, which, along with the rapid shutter response time, means that once ready to shoot, the Q is quick to operate.

A smaller sensor (and lens) is less able to capture light, and in this context the AF system is more likely to struggle in low light. As I would expect, the Q hunts for the focus point in the low light of a tungsten-lit room, but is not unusually slow compared to similar systems at this level.

7/10

DYNAMIC RANGE

For a camera with a 1/2.3in sensor, the dynamic range is rather good. Detail in both a sunny sky and shaded buildings is present. Compared with cameras at this level that boast larger sensors, I would expect this situation to be one in which the Q comes up a



Facts & figures

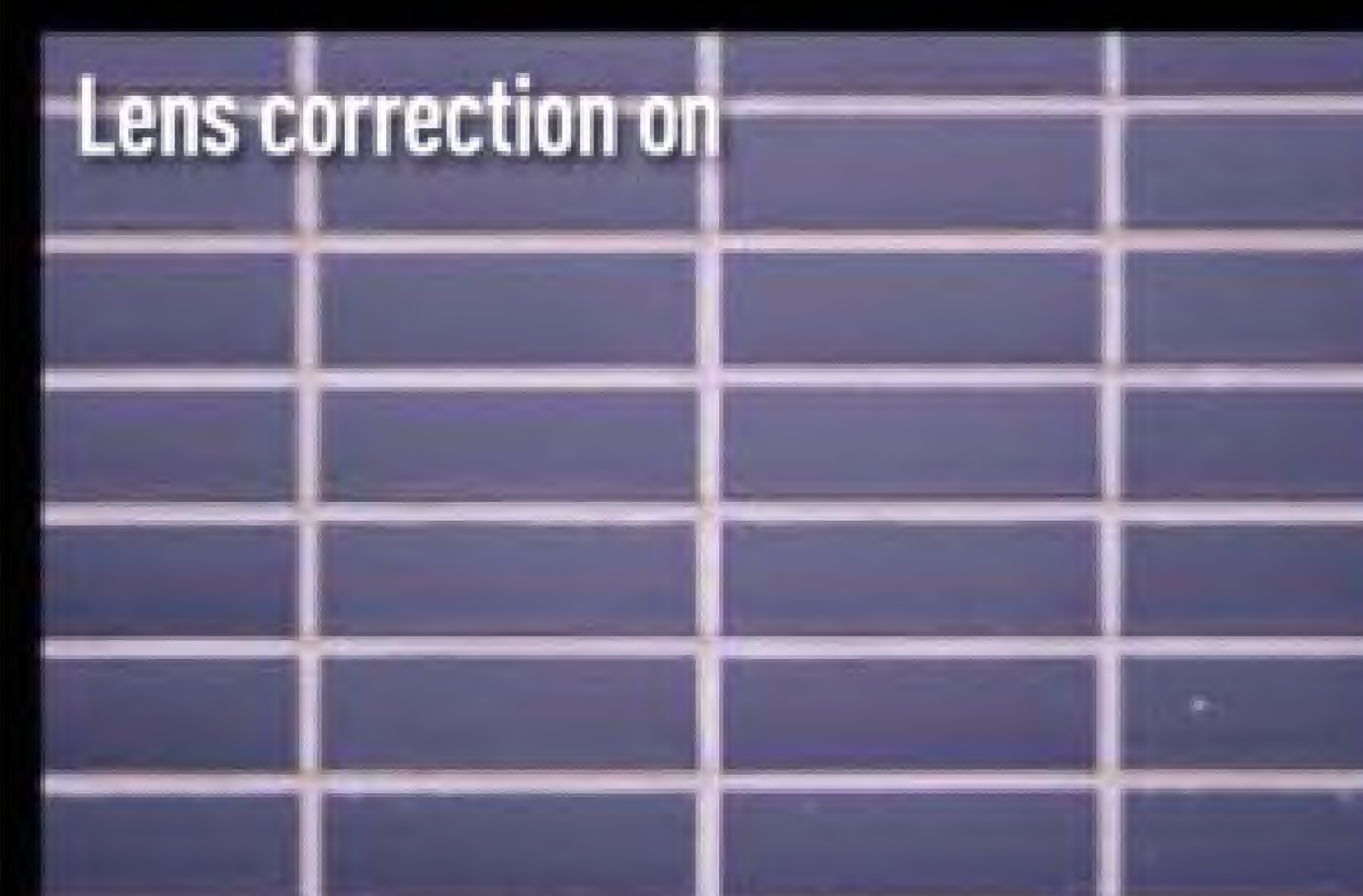
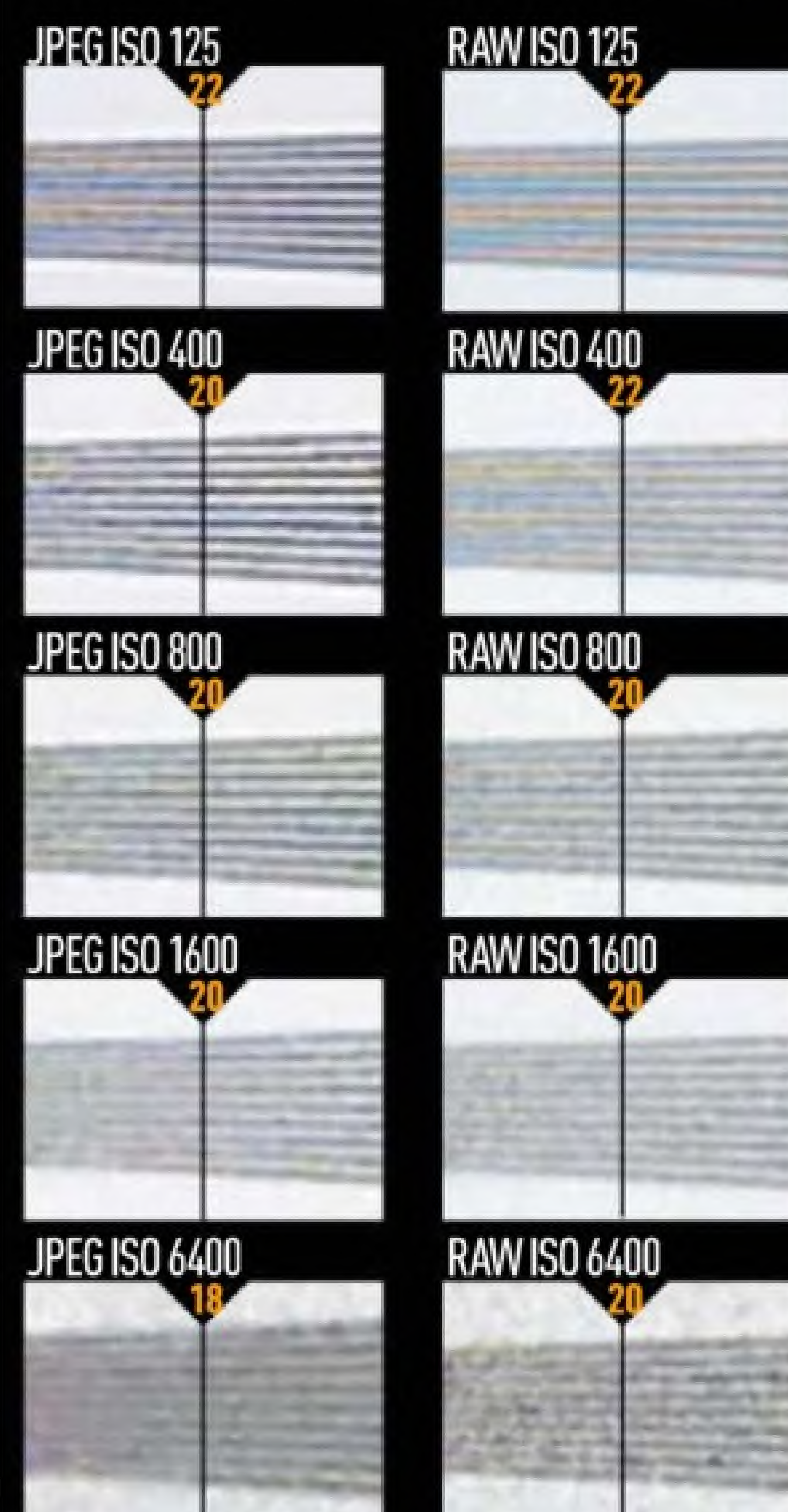


RRP	Around £599 with 47mm prime lens
Street price	Around £599 with 47mm prime lens
Sensor	12.4-million-effective-pixel CMOS
Output size	4000x3000 pixels
Focal length mag	5.5x
Lens mount	Pentax Q bayonet
File format	JPEG, DNG (raw) 12-bit, MPEG-4
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronic
Shutter speeds	30-1/2000sec (1/8000sec in electronic shutter setting)
Max flash sync	1/2000sec
ISO	125-6400
Exposure modes	Program, aperture priority, shutter priority, manual, auto, blur control, scene modes
Metering system	TTL multi-segment, spot, centre
Exposure comp	±3EV in 1/3 steps
White balance	Auto, 7 presets, custom
White balance bracket	No
Drive mode	Up to 5fps
LCD	3in, 460,000-dot LCD
Viewfinder type	No, optional optical viewfinder
Field of view	100% on LCD
Dioptr adjustment	No
Focusing modes	AF/MF
AF points	25-area, face detection, AF tracking, select, spot
DoF preview	No
Built-in flash	Yes, GN 5.6m @ ISO 125
Video	Full HD (1080p), 30fps, MPEG-4
External mic	No
Memory card	SD/SDHC/SDXC
Power	Rechargeable Li-Ion D-L168
Connectivity	Mini HDMI, PC/AV
Weight	200g with battery and card (180g body only)
Dimensions	98x57.5x31mm

Pentax Imaging Systems Ltd, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299.
www.panasonic.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 47mm f/1.9 lens at its sharpest f/4 setting. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



The high 5.5x focal magnification means that even the 47mm prime lens suffers from barrel distortion, so it is worthwhile applying the lens correction

In this blow-up of a statue in a cathedral with low-contrast light, shot at ISO 1600, noise is evident but does not compromise resolved detail greatly



FOCAL POINTS

Pop-up flash

Handily, the pop-up flash operates in either its closed or elevated position. Its GN 5.6 @ ISO 125 output is suitable for close-range subjects

Info button

Here the quick menu is accessed, through which several key shooting settings can be adjusted, such as colour mode, metering, Shake Reduction and aspect ratio

Hotshoe

The hotshoe port holds the optional optical viewfinder. As for a flashgun, there is no official model available yet for the Q, so the Pentax AF-200FG is the most complementary in size

Exposure compensation

This direct control accesses exposure compensation, through which $\pm 3\text{EV}$ adjustments can be made



Camera shown actual size

Multiple exposure

Of the several handy shooting modes, a multiple exposure of up to nine frames can be recorded, with the choice for auto EV adjustment.

ND filter

A built-in ND filter offers an extra 2 stops of light, meaning using wide apertures in sunlight or a slower shutter speed for blurred movement is possible.

Scene modes

Among the 21 scene modes available, macro, sunset, blue sky, HDR, stage lighting and museum are available.

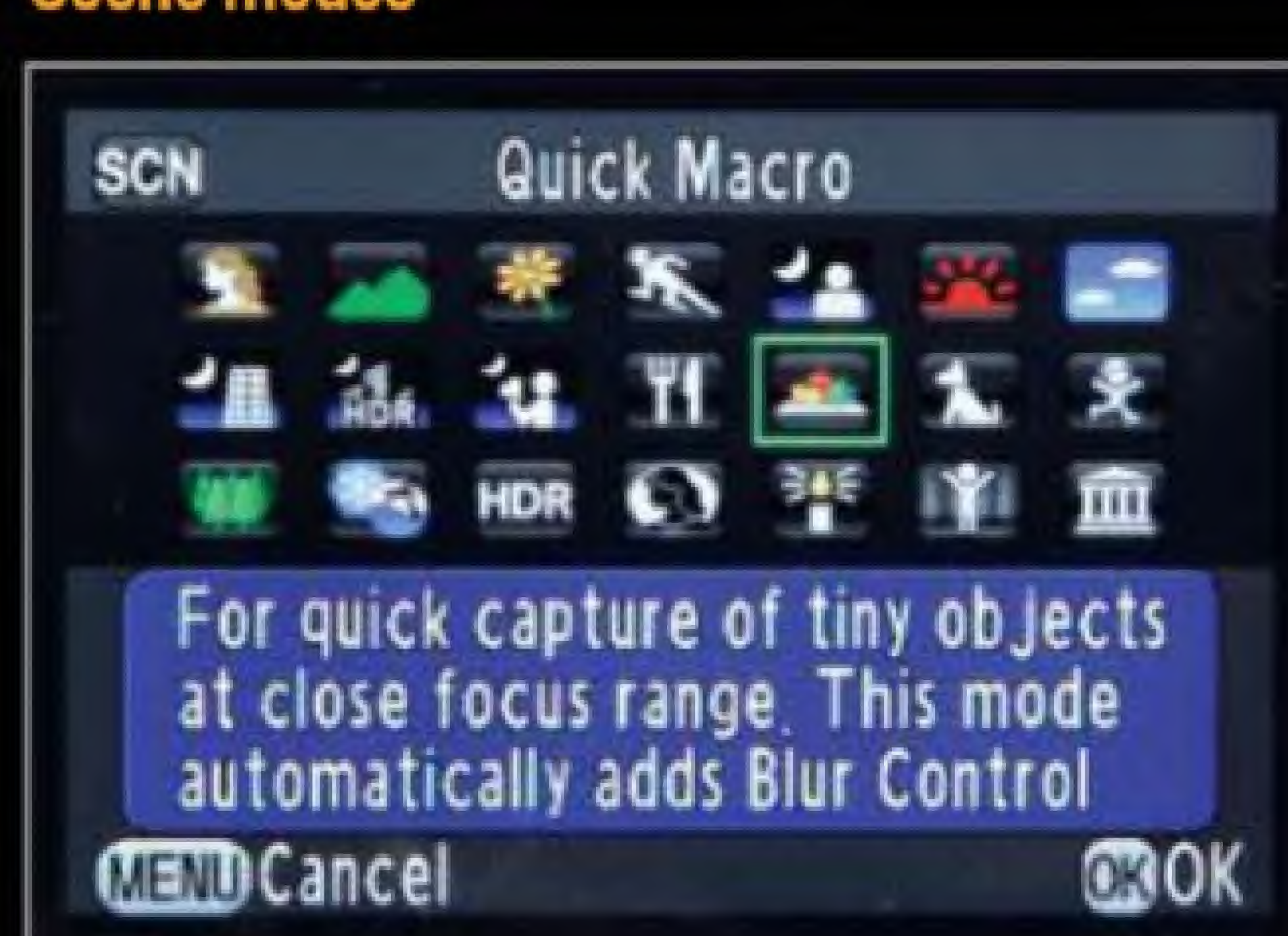
Intervalometer

Interval shooting can be set for up to 999 images, at intervals between 1sec and 24hrs, as well as the start time of the sequence.

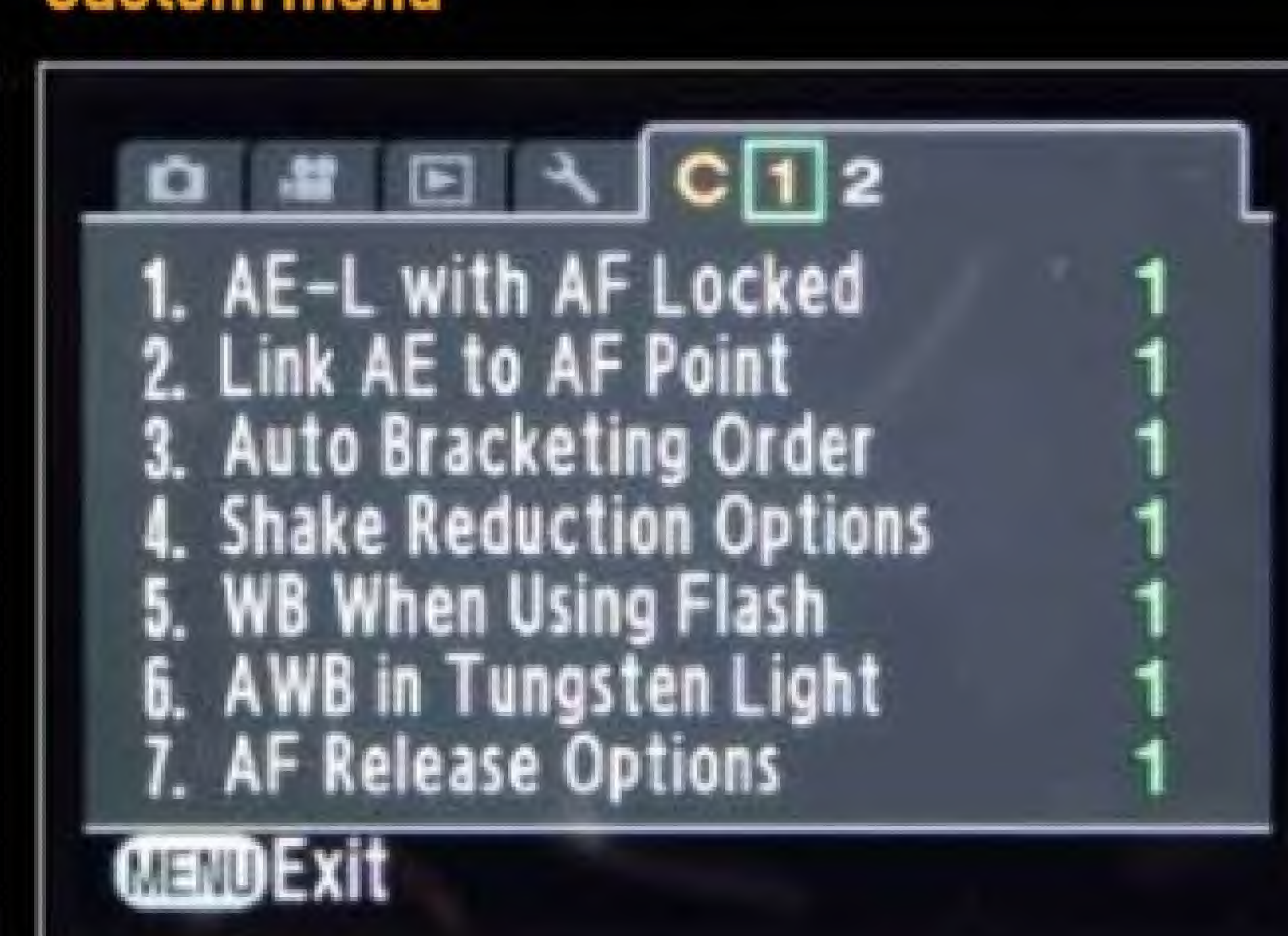
Quick menu



Scene modes



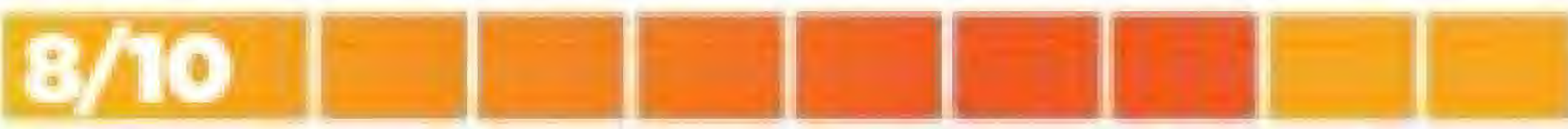
Custom menu





I had these four effects at the ready via the quick dial on the front of the camera

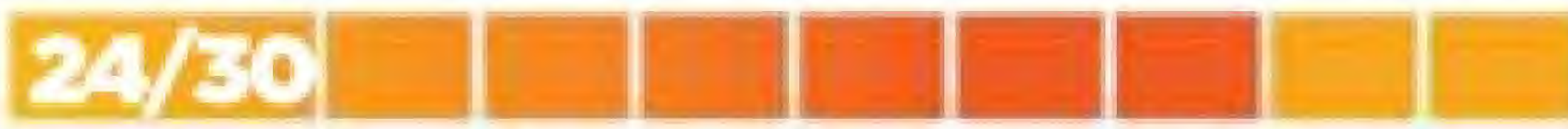
little short. However, comparing images with those of the Panasonic Lumix DMC-GF3, I would say the performance of the Q is a little better, and close to that of the Sony NEX-C3. Like most cameras, virtually all Pentax models offer a feature to increase the dynamic range, and in this case it comes as shadow and highlight correction. The former can be set to any one of three levels, while the latter can only be switched on or off. As these modes cause extra information to be processed into the final image, a little more noise is created in those areas. In most situations, switching the highlight correction on and keeping shadow correction off strikes a good balance between punchy results and a wider dynamic range.



NOISE, SENSITIVITY AND RESOLUTION

Direct competitors of the Pentax Q, such as the Panasonic Lumix DMC-GF3 and Olympus Pen E-PM1, also feature around 12 million pixels, but use a larger and therefore less densely populated imaging sensor. This should result in similar resolution detail capabilities, but the Q is less able to handle noise levels that will in turn affect resolved detail. The Pentax Q offers a sensitivity range of ISO 125-6400. In our lab, the resolution charts show that noise levels are fairly well controlled at ISO 125, but at ISO 200 luminance noise starts to creep in, with some patches of chroma noise. At ISO 400 it is more noticeable and by ISO 800 there are clear signs of luminance noise. Despite noise levels being apparent early on, the resolution detail remains consistent along the whole ISO range. JPEG files are a little soft and require a good level of sharpening to reach their potential, which, as with the raw DNG files, is the 22 marker on our resolution charts at ISO 125. This is a little low compared to the Q's direct competition, which may be a reflection on the lens itself, although

I would have expected sharp results using the fixed 47mm lens. Sharpening can be added in-camera through the colour mode adjustments or using editing software. Impressively for a sensor of this size, at ISO 6400 the camera is still able to resolve to the 20 marker. Noise, it seems, does not overly affect fine levels of detail. This is a camera among bigger competition, however, and has to be judged accordingly. In this regard, the Pentax Q has limited capabilities. I would expect fine detail to be a little smudged given the compact-camera-sized imaging sensor, but once images captured using the supplied prime lens are sharpened detail is rather crisp. Prints at roughly 13x10in are possible from full-resolution, 4000x3000-pixel files.



LCD, VIEWFINDER AND VIDEO

Unsurprisingly, the Q is not large enough to include a viewfinder of any kind, although the hotshoe port will take an optional optical viewfinder, which we have not tested. A 3in LCD screen with 460,000-dot resolution dominates the back of the camera. For a good part of my testing of the Q, I was outside in the sunshine. Unfortunately, even at its brightest setting the screen is a little dull, which can make viewing images and menus very difficult. Given that all the toy lenses are manual focus, this can be an issue. The manual focus assist (at 2x or 4x) can be activated in either manual focus or autofocus, and is useful for increasing the likelihood of sharp subjects, although a further check is needed to be sure via image playback and zooming right in. For those likely to use the Q in bright daylight, the optional viewfinder should be considered. Full HD (1920x1080-pixel) videos at 30fps in are recorded in 16:9 aspect and MPEG-4 format. Audio is recorded in mono, with no option for an external microphone.



Competition



Sony NEX-C3
TESTED AP 3 SEPTEMBER 2011



Nikon J1
NOT YET TESTED

THIS is a very interesting time for the compact system camera market, with manufacturers seemingly taking greater risks to create a unique offering. A considered approach to investing in the right camera is therefore vital. We have seen a difference in sensor size between such cameras. Nikon surprised us with a smaller than expected sensor in its 1-series models, insisting that features are the driving force. Such features include a 600Mb/sec processing speed and class-leading burst rate. The Panasonic Lumix DMC-GF3 and Olympus Pen E-PM1 both use a larger micro four thirds sensor and Sony's NEX-C3 uses a larger-still APS-C unit. The latter is only a fraction bigger in the body, but its lenses are larger and heavier. In the battle to be the smallest, the Pentax Q currently reigns supreme, with retro styling to boot. Fujifilm's FinePix X10 features the same-sized sensor, a similar style and built-in optical viewfinder, yet it is a fixed-lens compact.

Verdict

NO ONE can deny that the Pentax Q adds a little colour to the market. Its main talking points will always be its size, for reasons good and bad. The current 'smallest interchangeable-lens camera' uses a much smaller sensor, but this is central to its being – compact size and compact lenses (and the consequent distortion and lack of control over depth of field). Given its build quality and price, the Pentax Q is aimed squarely at the enthusiast photographer, but such a user demands high image quality. In this regard, they will be more satisfied with cameras like the Sony NEX-C3. Nonetheless, Pentax may well be the first to create a truly compact system, with the larger-sensor CSCs bogged down by bulky lenses. The opening salvo from a new system is always exciting and I look forward to seeing where it will go, especially in relation to a lens adapter and future Q-mount lenses. For now, though, the Pentax Q will afford its users a smile, some fun and a compact companion, if little else.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as Compact system camera										
Rated Good										
75%										
FEATURES	7/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	24/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	7/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	6/10									

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Condition description 1* - 5*

SPI SCHOOL OF PHOTOGRAPHIC IMAGING

STAR STUDENT

Neil Scott

ENROLLED ON: Foundation in Photography

OCCUPATION: Facilities management technician

AGE: 49 **EQUIPMENT:** Canon EOS 5D with Canon 24-70mm f/2.8L and Canon 70-200mm f/2.8L IS lenses, Canon Speedlite 580EX flash, Manfrotto tripod and ball head



Student introduction

When did you first become interested in photography?

I became interested in photography around the age of 12 when I was given a Kodak Instamatic 126 camera. I had various versions of that until I was lucky enough to be given a Canon AE-1 Program for my 21st birthday, which I still have today. After the birth of my son in 2005 I bought a Canon EOS 300D and that's when I started taking a greater interest in photography.

What do you enjoy most about photography?

The thing I enjoy most about photography are those rare moments when a final image turns out just as I saw it, or imagined it, at the time of capture, although I enjoy using the tools of photography almost as much.

What are you hoping to achieve with your photography?

For me, photography will always be a hobby, but nevertheless, I want to take as many photos as I can that I am happy with. And if others like them too, then that's an added bonus.

Where is the most enjoyable location to take photographs?

I have no particular favourite location, although I like woodland photography and portraiture in equal measure.

Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

I wanted to understand more about the basic technical aspects of photography. I also wanted to find out which areas of my photography I needed to improve on, and how that could be done, and to that end I have found the course very constructive. The feedback and encouragement from my tutor have been invaluable. At times I found it challenging, but it has always been rewarding.



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At the heart of the image

Summing up

WE SAY: Neil has been a great student to teach because he has thought carefully about each module, has taken risks rather than playing safe and assessed the results intelligently. It's immensely useful if the student enters into a dialogue with the tutor about their assessments, such as asking questions, suggesting next steps and responding to previous feedback. Neil communicated with his tutor and because of that was not only consistent over the whole course, but also made steady progress by integrating each module's lesson into the next. By the final module, Neil's approach was mature and confident.

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Kodak Portra 160

Kodak Portra has gained many fans over the years, who like its skin-tone reproduction and natural colour rendition. Now an updated version promises easier scanning and finer grain, but with only one colour type. So, as **Ian Farrell** asks, is it still the first choice among film-shooting portrait photographers?

FILMS are a bit like Post Offices: nobody wants to see them die out, but we are all guilty of not using them enough. So it's unusual – and encouraging – to see the launch of a new version of Portra 160, Kodak's specialist print film for portrait photographers.

The new Portra film is, in fact, a rolling together of the previous neutral colour (NC) and vivid colour (VC) varieties – a move that film shooters will remember from last year when Kodak pulled the same stunt with its Portra 400NC and 400VC products (see AP 13 November 2010). Depending on

whether you see the glass as being half-full or half-empty, this is either a good move that demonstrates Kodak's dedication to film photography, or another nail in film's coffin with yet another product disappearing from our shelves. Kodak, of course, would have you believe the former, and we hope this is the case, too.

SPECIFICATION

The new Portra 160 film is available in 35mm and 120/220 rolls, as well as 5x4in sheets, which should keep almost every type of film-shooting photographer

AT A GLANCE

- Colour negative film
- Available in 135, 120/220, 5x4in and 10x8in sheets
- ISO 160 for daylight or electronic flash
- For portrait, fashion, and commercial photography
- **RRP PRICES**
120 (5 pack) £22.99;
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5x4in (10 sheets) £35;
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220 (5 pack) £61

happy. It is not a film that boosts colour and makes everything seem bright and bold. Instead, it reproduces subjects in a more muted fashion, especially skin tones, which are given a flattering treatment. The company says that those looking for a bolder approach to colour should seek out Kodak Ektar, which is a little slower at ISO 100 but has many common manufacturing characteristics. Both films claim to be very fine grain, to have generous exposure latitude and to be easier to scan.

Kodak is emphasising this last point, recognising that film shooters today are just as likely to use Adobe Photoshop to edit their photography as DSLR users. The problem in the past has been that, while print films are great to shoot with, they have always been difficult to scan. Compared to transparency films, grain is more pronounced, sharpness is not as good and colours are harder to get right, thanks to the orange base. The new Portra 160 formulation promises to tackle all these issues, but does it deliver?

RESULTS

The word 'natural' is used a lot in photography to describe all manner of things, but Kodak Portra deserves the label more than most.

Film test Kodak Portra 160

➔ Shoot landscapes and colourful street scenes and you might be disappointed by a lack of wow factor, but the muted, realistic colour rendition of Portra 160 is perfect for portraiture, especially outdoors, where a softer approach is desirable.

If anything, skin tones are slightly warm, but pleasingly so, and the colour of the subject's eyes is immediately obvious. Colourful clothing looks great without being over the top or distracting. Images are packed with detail and display high levels of sharpness. The film is low contrast, picking up detail in bright highlights and dark shadows better than digital capture.

Because of its neutral approach to colour, images shot on Kodak Portra 160 pick up more atmosphere from surrounding ambient light. If that surrounding light is strongly coloured then you have a problem, but I liked the way that subtle colours seemed to be more obvious than on a super-saturated print film that makes everything bright and bold. For this reason, Portra 160, like its faster ISO 400 sibling, will be equally popular with documentary and portrait photographers alike.

The new Portra is also forgiving of wrong exposures. The first two frames I shot were underexposed by 1.5EV, thanks to my forgetting to reset the ISO on my Leica M6 from 400 to 160. The results are more than usable, however, which is not something you'd expect of transparency film, or digital capture in some cases. Grain

Ambient light really affects the look of your shot, which can help create some great atmosphere in the right situations

Below: Use Portra 160 in good light and you'll be rewarded with great skin tones and sharpness. Colours are on the muted side, which is perfect for people pictures



'Kodak Portra 160 is the best handling colour print film I've put through my scanner yet – bar none'





THE EVOLUTION of Kodak's professional colour film has come a long way in 50 years. The first C-22-process, self-masked colour films, such as Ektacolor Type S, were around in the 1950s and were slow (ISO 25) with consistency that required individual colour correction for each batch of film at the taking stage to get any reasonable accuracy. Through several generations the speed, granularity and consistency of colour print film was honed, and the Vericolor family of films available from the 1970s through to the end of the century became the reliable tool of choice for most social and commercial photographers.

But while computer technology has displaced film usage through the advent of digital imagery, it has simultaneously enabled complete control over the enormous variables in emulsion-making. The result is that although film usage is on a smaller stage, a tighter range of film products can offer results that were previously unachievable, and the new Professional Portra could be as good as colour print film can get.

In 1871, Dr RL Maddox described 'an experiment with gelatine-bromide', which was the first step in emulsion-making. Portra has had everything evolved in the intervening 140 years built into it, including antenna dye sensitisation and cubic grain emulsion structure, in combination with the special technology developed for the Kodak 'Vision' motion-picture film. So, while digital imaging is reaching a plateau in resolution and fidelity, Portra film has kept well in step.

Karen, our counter manager, ventured into the street with a Holga, self-timer and Portra 160 for the shot shown here, which should hopefully give some idea of the performance to expect. In every sense Portra offers transparency, accuracy of colour that is now lifelike, with superbly fine grain. The unexpected relaunch of Ektar film a year or two ago now gets put into context – the new Portra is so lifelike and natural that Kodak needed a foil to it, with Ektar 100 providing a 'larger than life' option in saturation and contrast.



PORTRA HISTORY

Martin Reed, director of photographic supplier Silverprint, gives his insight on the latest version of the Portra range and Kodak's colour film development

is more pronounced in underexposed frames, but you won't notice this until you get to very big print sizes.

When it comes to scanning, I hate print film. It's grainy, there is no colour consistency and it spoils the plus points of choosing print film in the first place. Yet Portra 160 is a step forward. Putting high-street-processed Portra negatives into a Nikon Super Coolscan 5000 gave great results that needed only minor colour-cast correction. Grain is visible, but not obstructive, especially at sensible magnifications. Inkjet prints at A3 look great, as do C-type prints from a lab.

Kodak promised more friendly scanning performance last year with the higher-speed Portra 400, but I found the film hard to scan. No such shortcomings with Portra 160, though: it's the best handling colour print film I've put through my scanner yet – bar none. **AP**

Verdict

IT'S A shame that film keeps getting better and better just as fewer and fewer people are using it. I love shooting film because it is more difficult than digital to get right, and that makes me a better photographer. For this reason, I'm really pleased to see Kodak investing time and energy in keeping its product line strong. That said, the merger of the NC and VC versions of Portra 160 means that there are now only four print films in Kodak's professional range: Ektar 100, Portra 160, Portra 400 and Portra 800. A sign of the times, perhaps? As film becomes more niche, fewer

products on the market are to be expected.

Portra 160 is a great product, though. Most of those shooting portraiture will stick to digital capture, of course, but there is something very nice about the Kodak offering that provides something a bit different – more 'organic', if that makes sense.

If you are one of those people still who enjoys shooting a roll of film occasionally, I heartily recommend trying Portra 160 for reportage, wedding and portrait pictures. And if you are a digital user through and through, I suggest you get hold of a film SLR (they are very cheap) and give Portra a go for a change. Get it scanned and you'll be working with your images in Photoshop as normal – and you might just enjoy the different way of working enough to try it again.

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Futura Standard

This is the first model, fitted in this example with the 5cm f/1.5 Frilon, the scarcest of the Futura standard lenses. Note the script-style logo on the camera

HOW MUCH DO THEY COST?

Futura cameras and lenses are scarce and are sought-after only by committed collectors, with prices on eBay varying dramatically. As I write, a dealer in the US is offering a Futura-S with 50mm f/1.5 Frilon, plus 90mm f/5.6 Tel-Elor lens with viewfinder and case, for \$1,095 (around £690).

Another has a Futura P with 45mm f/3.5 Futar at \$224 (£140). In London, Peter Loy, (www.peterloy.com), has a Standard with 45mm f/2.8 Xenar, fully serviced and guaranteed, for £149.

Rarities like the Futura SIII with standard lens might fetch £300-£350 and £500-£750 for the 70mm f/1.5 Frilon.

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Futura rangefinders

Ivor Matanle recalls another significant but almost-forgotten name of the 1950s

MY LAST article (AP 15 October) told the story of the Lordomat series, one of the coupled-rangefinder camera systems of the 1950s that sought to provide quality at a price that could be afforded during the decade of austerity after the Second World War. The Lordomat was not alone, as the Futura was another of the significant contenders for the post-war market for 35mm coupled-rangefinder cameras.

Futura cameras and lenses were manufactured in Freiburg, West Germany, by Futura Kamerawerk GmbH, a company founded (as Optische Anstalt Fritz Kuhnert) in 1942 by Fritz Kuhnert. During the war, Kuhnert's business had been making military cameras and lenses, and he celebrated the resumption of semi-normality in Germany by making the Efka 24, launched in 1947.

The Efka 24 was a non-rangefinder 35mm camera producing square negatives of 24x24mm, with interchangeable lenses available that included a 4cm f/2 Evar and a 4cm f/2.8 Elor. I can find no information on



Futura-S and Standard

The Futura-S (left), fitted with a 5cm f/2 Evar lens. This camera had a Synchro Compur shutter and a noticeably smaller rangefinder window than the Futura Standard. On the right is a Futura Standard with the 45mm f/2.8 Xenar optic

any other focal lengths and the probability is that no other lenses were supplied. The Efka 24 is rare and examples of this simple camera have sold for as much as \$600 (around £380).

In 1950, the company branched out into



coupled-rangefinder cameras with the Futura, and this first version is nowadays referred to by collectors as the Futura Standard. The model is usually identifiable by being the only version with the name



Futura-S and Standard

The Futura-S fitted with a 5cm f/2.8 Elor lens beside a Futura Standard with 5cm f/2 Evar (right). On the left is a 90mm f/5.6 Tele-Elor, while on the right is a 35mm f/4.5 Futura-Ampligon and the leather case in which it lives



'Futura' (on a black background) in script characters, although I understand that some Standards were made with the non-italic logo of the Futura P model that followed.

The original Futura had a behind-lens Compur Rapid shutter with speeds from 1-1/400sec, B and T, and a screw-mount interchangeable lens, either a 5cm f/2.8 Elor, a 5cm f/2 Evar or the rare one, the 5cm f/1.5 Frilon. At this stage, the mounts of the Futura lens were manufactured in aluminium alloy and this has tended to dull as the cameras have become old.

Remarkably, Kuhnert's company (which, like Ernst Leitz, was an optical manufacturer that slipped into making cameras) manufactured all the (non-Schneider) lenses for Futura cameras, including the glass, at the Kuhnert factory in Freiburg.

In 1952, Optische Anstalt Fritz Kuhnert ran into some financial trouble – which was not uncommon in post-war West Germany – and the rescue operation that followed resulted in the business becoming Futura Kamerawerk GmbH. In that guise, Fritz Kuhnert announced the Futura P, so called because it had a Prontor SV shutter instead of the Compur Rapid. Another useful identifying feature is that the serial number of a Futura P begins with a 'P'. The name on the Futura P is always in non-script Roman characters.

The Futura P was essentially the budget-priced model, and was normally sold with either a 45mm f/3.5 Futar or 45mm f/2.8 Schneider Xenar lens. The screw

1947

Fritz Kuhnert launches the Efka 24

1950

Kuhnert moves into coupled-rangefinder cameras with the Futura Standard

1952

The Futura P with Prontor shutter appears

1952

The Futura-S with Synchro Compur shutter appears

1956

The Futura SIII with lever wind announced

1956

Futura Kamerawerk closes down



Leather case

The Futura logo can be seen on top of the leather case for the 35mm Futura-Ampligon lens. The case has a spring clip inside to secure the lens

interchangeable mount was, however, the same as that of other models, and any of the interchangeable Futura lenses will fit it, with the possible exception of the later versions of the 90mm f/5.6 Tele-Elor (see page 65).

Later in 1952, Futura Kamerawerk announced the much more significant Futura-S, so-called because it was equipped with a Synchro Compur shutter to 1/500sec, with X-M flash synchronisation (X for electronic flash, M for bulbs, with a lever to switch from one to the other). The nameplate bears the words Futura-S, and the front panel of the camera is in satin chrome with the lens in a bright polished-steel housing. To most eyes, the Futura-S is a significantly better-looking camera than its

predecessors and appears, 60 years on, to have lasted, at least cosmetically, better than the early cameras.

It is not clear from the sources of information that I have whether the Futura-S superseded the earlier models or was manufactured alongside them. Given the earlier financial problems, it seems likely that the earlier models were discontinued in favour of the Futura-S. Neither have I been able to find a reference to when the various interchangeable lenses for the Futura models (see table on page 65) were introduced or discontinued.

The final model of the Futura range was the Futura SIII, announced in 1956. Broadly similar to the Futura-S, it differs



‘The Futura-S is a significantly better-looking camera than its predecessors and, 60 years on, has lasted better’



Focusing lever

On the early Futuras, focusing levers varied considerably. Note the odd-shaped lever on this Futura Standard with 45mm f/2.8 Schneider Xenar, the only lens for Futura not made by Futura Kamerawerk itself

by having lever wind, achieved with a lever that is not visible at first sight but swings out from the larger knob that replaces the conventional milled knob of the Futura-S. The SIII is uncommon, and I have never seen one, probably because examples were exported to the USA and because Futura Kamerawerk closed down at the end of 1956. An intended takeover by the Dutch manufacturer Nedinsco did not come to anything, although Nedinsco produced a version of their Primo 35mm viewfinder camera late in the 1950s with a Futura 45mm f/3.5 lens, so the company may well have bought Kuhnert's stock from a liquidator or receiver.

FUTURA LENSES

A considerable number of screw-mount lenses for the Futura were marketed during the 1950s, from 3.5cm (35mm) to 9cm. All these, other than the 45mm f/2.8 Schneider Xenar, were designed and manufactured by the remarkable Kuhnert company.

One of the writers who have written about the Futura range on the internet asserts that some late lenses (he mentions the 90mm f/5.6 Tele-Elor as an example)

Futura camera lenses
35mm f/4 Ampligon (reportedly)
35mm f/4.5 Ampligon
45mm f/3.5 Futar
45mm f/2.8 Xenar
50mm f/1.5 Frilon
50mm f/2 Evar
50mm f/2.8 Elor
70mm f/1.5 Frilon
75mm f/3.8 Tele-Futar
90mm f/5.6 Tele-Elor
90mm f/3.8 Tele Elor

WATCH OUT FOR

Sticking shutter

All Futura cameras have a behind-the-lens leaf shutter and interchangeable lenses. All are subject to dust and dirt getting into the works, so the most likely problem is a sticking shutter. Check all speeds, particularly the slow speeds.

Jamming

Futura rangefinders tend to jam, so check that the rangefinder has a bright visible second image that moves when the camera is focused. Check that the images coincide on a subject at infinity when indicated by the focusing scale.

Stiff focusing mount

Fixing this is a job for a repairer who understands Futuras. Ed Trzoska (pronounced Troshka) can probably help you. Call 0116 267 4247 or email e.trzoska@ntlworld.com.

YOU MAY ALSO LIKE



A Voigtlander Prominent, contemporary with the Futura and then more expensive, but now about the same price with better lenses.



Photo Science Ltd advertisement

Appearing in the 1954 edition of the *British Journal of Photography Almanac*, this advertisement shows the Futura range for which Photo Science was the importer, an activity significantly inhibited by the import controls of the time. The camera is a Futura-S

have a rangefinder coupling tab that is not present on earlier lenses and can damage the light baffling of early Futura cameras if mounted on them. This is apparently known as the S-Variant mount, but I have not been able to verify this by examining the cameras borrowed for this article. See http://camera-wiki.org/wiki/Futura_Tele-Elor_5.6/90.

FUTURA ACCESSORIES

Very little information on Futura accessories is available, and accessories rarely appear in classic camera dealers' stocks or on eBay. An advertisement placed by Photo-Science Ltd in the 1954 *British Journal of Photography Almanac*, headlined 'Futura 35mm, the universal miniature camera' is about the best guide that I have found to what was available in Britain.

The advertisement (see above) shows a Futura-S fitted with a 70mm f/1.5 Frilon lens and the shoe-mounted Futura universal viewfinder. Also shown is the 'new' 75mm f/3.8 Tele-Futar, another Futura camera fitted with an extension tube mounted on a Futura Reproduction Stand with removable baseboard masks like the Zeiss Ikon Contax reproduction stand, various standard lenses, a 35mm f/4.5 Ampligon wideangle and a set of extension rings with their case. No prices were given.

It seems probable that, like other camera manufacturers of the time, Futura Kamerawerk produced or marketed a range of Futura filters and lens hoods, but I do not recall seeing any during my decades of camera collecting and dealing. **AP**

Thanks to Gerry Cookman, Max Sarche and Don Baldwin for the loan of the cameras illustrated in this article and for their endless help

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CANON EOS 400 10.1 MP COMPLETE WITH ALL ACCESS	MINT- £425.00
CANON EOS 400 10.1 MP COMPLETE WITH ALL ACCESS	EXC++ BOXED £399.00
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CANON 28 - 105mm f3.5-4.5 USM	MINT BOXED £159.00
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CANON 28 - 200mm f3.5-5.6 USM + HOOD	MINT BOXED £239.00
CANON 75 - 300mm f4.5-5.6 USM MK II WITH HOOD	MINT £125.00
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CANON 80 - 200mm f4.5-5.6 EF MK II	MINT BOXED £65.00
CANON 80 - 200mm f4.5-5.6 EF USM	MINT £89.00
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SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT BOXED £345.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT - CASED £299.00
SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 30mm f1.4 EX DC SLD & ELD GLASS (LATEST)	MINT BOXED £275.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST)	MINT BOXED AS NEW £289.00
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SIGMA 17 - 35mm f2.8-4.5 EX ASPHERICAL	MINT BOXED £195.00
SIGMA 17 - 70mm f2.8-4.5 DC MACRO SLD GLASS	MINT-BOXED £199.00
SIGMA 18 - 50mm f3.5-5.6 DC ZOOM	MINT £75.00
SIGMA 18 - 125mm f3.5-6.3 DC OS HSM (LATEST)	MINT CASED £195.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT CASED £395.00
SIGMA 28 - 135mm f3.5-6.3 MACRO ASPHERICAL + FILTER	MINT + HOOD £395.00
SIGMA 70 - 200mm f2.8 EX D HSM APO	MINT CASED £465.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT-BOXED £499.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT BOXED £599.00
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CONTAX TLA 200 FLASH BLACK	MINT CASED £95.00
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CONTAX ARJA BODY (STRAP, INSTRUCTIONS)	EXC+++ BOXED £199.00
CONTAX RTS II QUARTZ BODY	EXC+ £119.00
CONTAX FT VASHICA 28mm f2.8 SUPERB CONDITION	MINT £85.00
CONTAX 45mm f2.8 TESSAR PANCAKE	MINT- £175.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £495.00
CONTAX TLA 280 FLASH	MINT- £95.00
CONTAX M2UR II 1.4 x TELECONVERTER	NEW £225.00
RICOH GR1 BODY WITH CASE	MINT BOXED £195.00

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LEICA M6 TTL CHROME BODY 0.72	MINT-BOXED £945.00
LEICA M6 BODY CHROME 0.72	MINT-BOXED £875.00
LEICA M6 BODY BLACK 0.72	MINT-BOXED £850.00
LEICA M6 BODY BLACK 0.72	EXC+++ BOXED £765.00
LEICA M4 CHROME (REALLY NICE CONDITION)	MINT- £799.00
LEICA Mda Body (SUPERB CONDITION)	MINT- £575.00
LEICA WIG WITH 5cm 12 SUMMITAR & CASE	EXC+++ £85.00
LEICA WIG BODY & CASE	EXC+++ £675.00
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LEICA II a BODY	MINT-CASED £289.00
LEICA I 1 RED DIAL WITH 5cm f3.5 ELMAR + CASE	MINT-CASED £695.00
LEICA STANDARD CHROME WITH 5cm f3.5 COLL ELMAR	EXC+++ £475.00
LEICA M ZEISS 21mm f2.8 ZM BIOGON (SUPERB LENS)	MINT BOXED AS NEW £865.00
LEICA 24mm f2.8 ELMARIT M BLACK ASPHERIC + FINDER	MINT BOXED £1,999.00
LEICA 35mm f1.4 SUMMILUX M BLACK ASPHERIC + HOOD	MINT CASED £2,799.00
LEICA 35mm f2.8 SUMMARON CHROME M	MINT- £575.00
LEICA 50mm f2.8 SUMMICRON RIGID CHROME M	MINT+ KEEPER £599.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR M BLACK	EXC+++ £525.00
LEICA 90mm f4 ELMAR CHROME M MOUNT	MINT IN KEEPER £185.00
LEICA 135mm f4.5 HEXTOR + HOOD M MOUNT	EXC+ £39.00
LEICA 135mm f4 ELMAR M MOUNT WITH HOOD	MINT- £199.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 90mm FINDER SGVDO	MINT BOXED £119.00
LEICA 3.5cm f3.5 SUMMARON SCREW	MINT £365.00
LEICA 5cm f2 SUMMITAR COLL SCREW	MINT £299.00
LEICA 5cm f2 SUMMITAR COLL SCREW + M MOUNT	MINT- £299.00
LEICA 5cm f2 SUMMICRON COLL SCREW + M MOUNT	MINT £465.00
LEICA 5cm f2 SUMMARON SCREW	MINT- £195.00
LEICA 5cm f3.5 COLL ELMAR SCREW	MINT- £245.00
LEICA 90mm f4 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 135mm f4.5 HEXTOR + HOOD SCREW	EXC+++ £99.00
LEICA ADAPTOR RING SCREW TO M VARIOUS TYPES	MINT £45.00
LEICA NEOPRENE CAMERA CARRYING STRAP	MINT BOXED £29.00
LEICA M BELLOWES UNIT	MINT £75.00
LEICA HANDGRIP FOR M6/M7/M7C	MINT BOXED AS NEW £79.00
LEICA MOTOR M FOR M6 / M6TTL / M7	MINT BOXED £395.00
LEICA SF20 FLASH + CASE ("UNUSED")	MINT BOXED £89.00
LEICA SF240 FLASH WITH DIFFUSER AND CASE	MINT £185.00
LEICA EDC LEATHER CASE (14505) FOR M6/M6TTL/M7	MINT BOXED £99.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA R9 BODY ANTHRACITE (SUPERB EXAMPLE)	MINT BOXED AS NEW £945.00
LEICA R7 BODY BLACK	MINT- £445.00
LEICA R4 BODY BLACK + STRAP	MINT-BOXED £245.00
LEICAFLX SL BODY CHROME	MINT-BOXED £299.00
LEICA 21mm f4 SUPER ANGLON R	MINT-BOXED £99.00
LEICA 50mm f2 SUMMA ROMI COLLECTOR UNUSED	MINT BOXED AS NEW £595.00
LEICA 60mm f2.8 MACRO-ELMARIT R ROM ("UNUSED")	MINT BOXED AS NEW £699.00
LEICA 60mm f2.8 MACRO-ELMARIT R 3 CAM + 1:1 ADAPTOR	MINT- £545.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC+++ £345.00
LEICA 50mm f5.6 TELEYT R	MINT- £699.00
LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR ROM	MINT- £369.00
LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR R	EXC+++ £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC+++ £399.00
LEICA WINDER R FOR R9/R8	MINT BOXED AS NEW £275.00
LEICA R8 REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA DUOVID 8 + 12 x 42 BINOCULARS BLACK + CASE	MINT BOXED £1,195.00
LEICA 8 x 32 ULTRAVIO HD (LATEST NEW UNUSED)	MINT BOXED £1,095.00
LEICA 7 x 42 TRINOVID BA BINOCULARS ("UNUSED")	MINT BOXED AS NEW £699.00
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC+++ CASED £99.00
MINOX 10x25 BR COMPACT BINOCULARS + CASE	MINT £125.00
ZEISS 8 x 30B BINOCULARS	MINT CASED £345.00

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VOIGTLANDER 15mm f4.5 SW HELIAR ASP + FOR SILVER	MINT BOXED AS NEW £295.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVER	MINT BOXED AS NEW £295.00
VOIGTLANDER 28mm f1.9 ULTRON ASPHERICAL SILVER	MINT BOXED AS NEW £345.00
VOIGTLANDER 75mm f3.5 COLOR HELIAR MC CHROME	MINT £275.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT	MINT BOXED AS NEW £495.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER 35mm VIEWFINDER BLACK	MINT BOXED AS NEW £129.00
VOIGTLANDER LHI HOOD FOR 21.25-28mm LENSES	MINT BOXED AS NEW £30.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT BOXED AS NEW £129.00
VOIGTLANDER SCREW TO M LENS ADAPTOR	MINT BOXED AS NEW £35.00
VOIGTLANDER ANGLE FINDER + 15.21 25mm ADAPTORS	MINT BOXED AS NEW £279.00

Medium & Large Format

BRONICA ETR5 BODY ONLY	MINT- £775.00
BRONICA ETR5c BODY +120 BACK	EXC+++ £95.00
BRONICA 40mm f4.0 ZENZANON MC	MINT- £195.00
BRONICA 40mm f4 PE LENS	MINT BOXED £299.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £225.00

BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £129.00
BRONICA 150mm f4 PE	MINT £125.00
BRONICA 150mm f4 E	MINT- £99.00
BRONICA 250mm f5.6 MC	MINT + HOOD £149.00
BRONICA 500mm f8 ZENZANON	MINT £595.00
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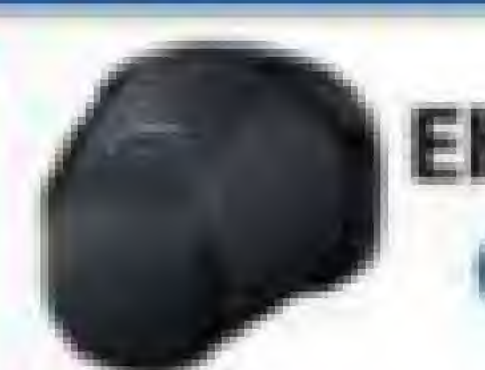
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Featuring an all-new 1" type (13.2mm x 8.8mm) CMOS sensor resulting in a 2.7x crop factor which Nikon refer to as their "CX" format able to capture 10MP images. The Nikon 1 is capable of shooting at up to 10fps thanks to the new hybrid AF or recording 1080i 60 HD Video at the push of a button.

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Megapixels	13	HD Video	✓
LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

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* With a built-in flash, as of date of release

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Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

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LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

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Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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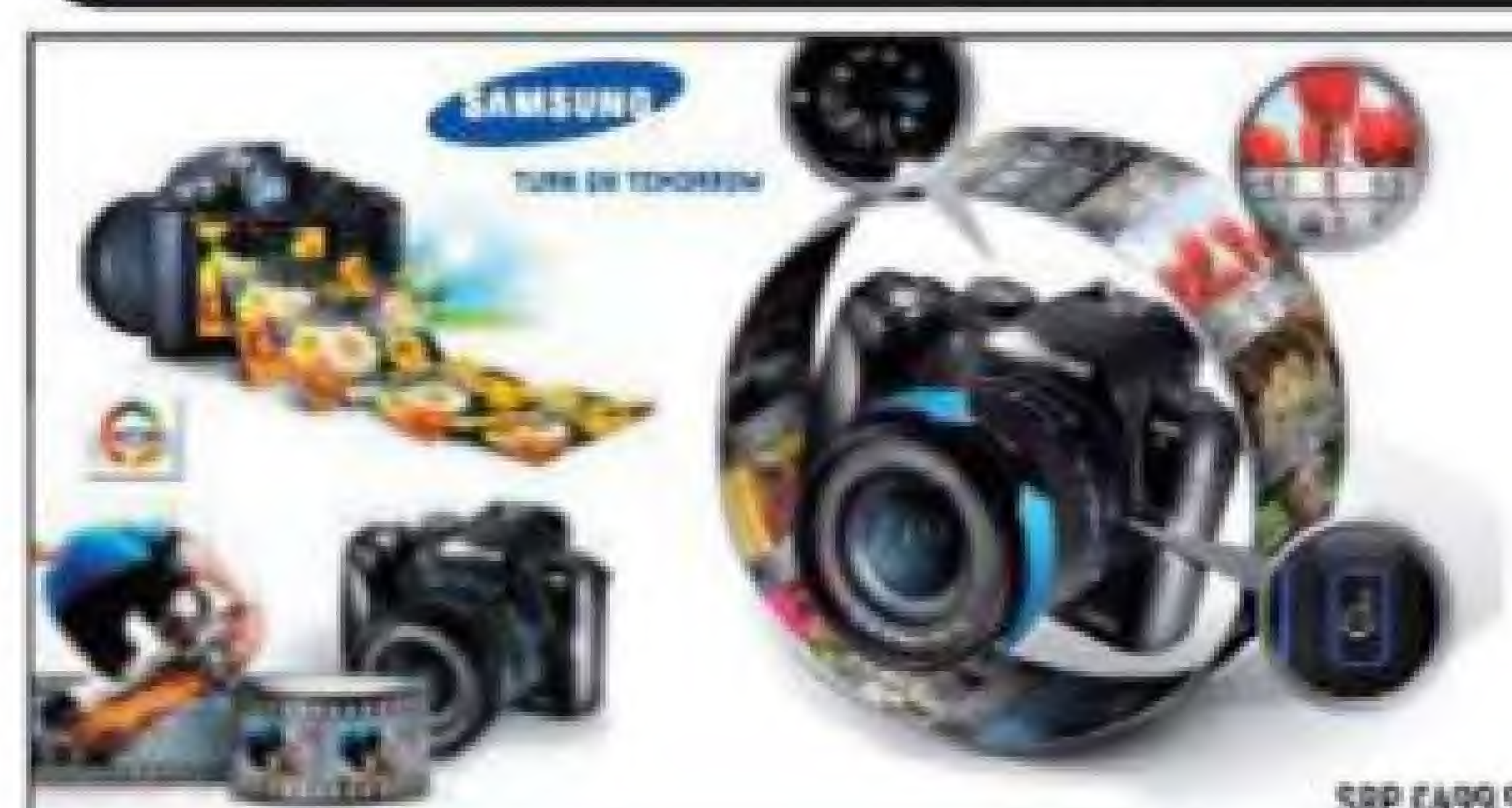
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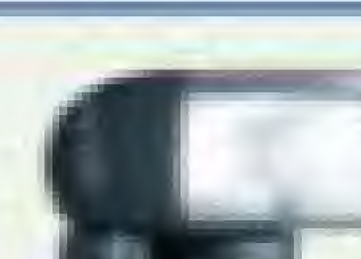
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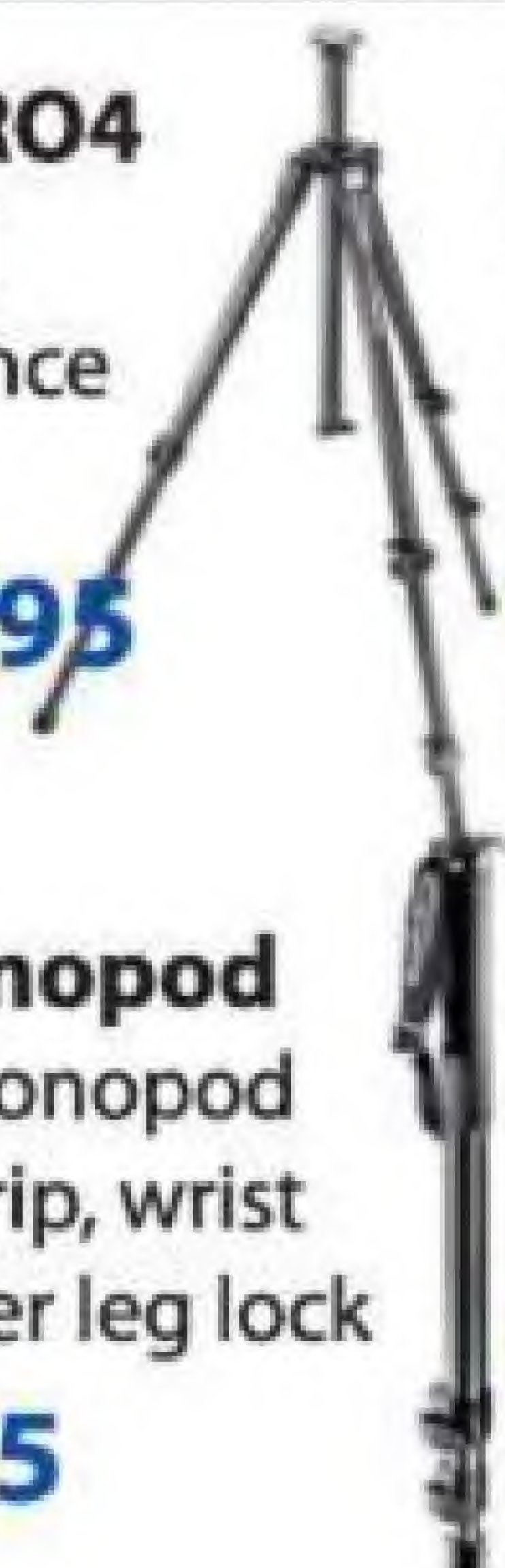
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CUSTOMER REVIEW: D3s Body
 ★★★★★ 'Superb Pro-Camera' WorcesterWeddings - Worcester



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CUSTOMER REVIEW: D3x Body
 ★★★★★ 'As good as it gets' Peterthegreat - Kent

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CUSTOMER REVIEW: 1100D + 18-55mm II
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Liz - South West

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CUSTOMER REVIEW: 550D + 18-55mm IS
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Rob - Norwich

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CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera'
Adrian - UK

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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
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JDMatthollington - Cheshire

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EOS 1D Mark IV
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CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera'
Zurg - South Wales

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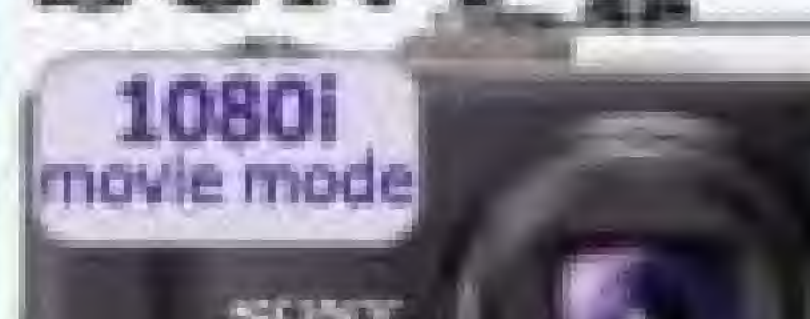
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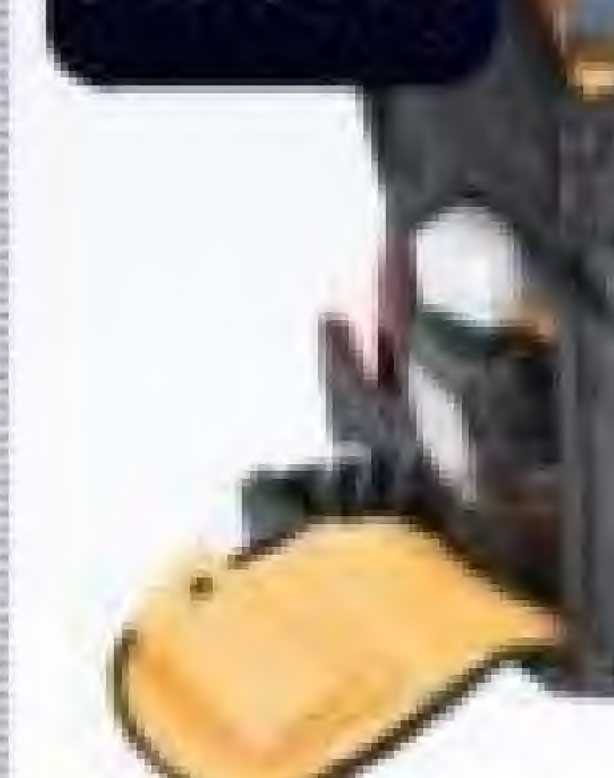
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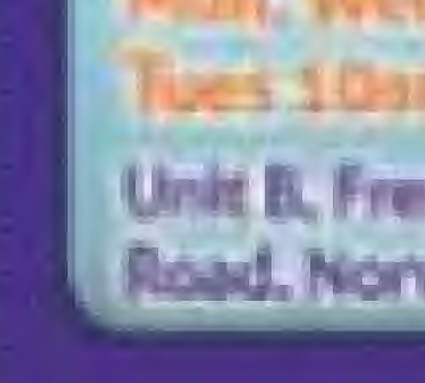
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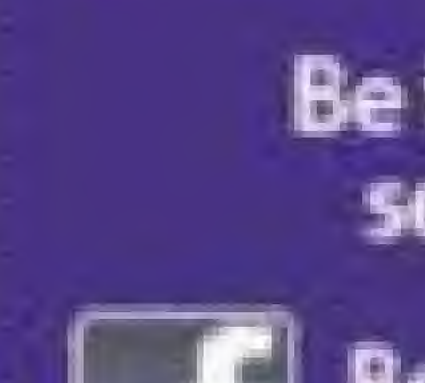
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055CXV3 £289

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Max Height
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190XB £109
190XPROB £104.95
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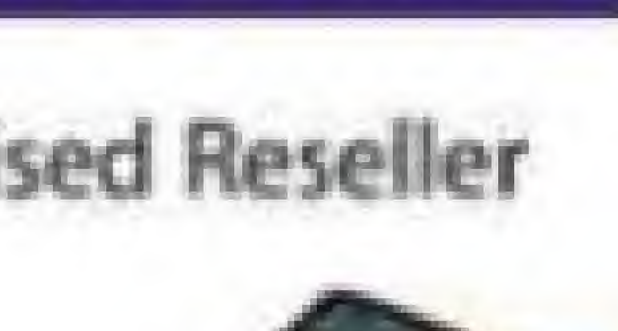
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Tripod
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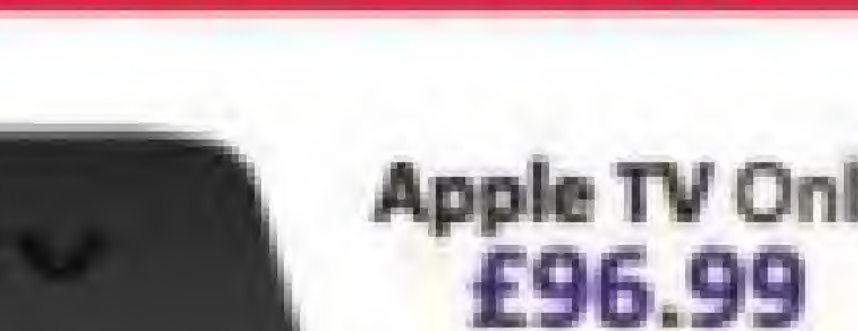
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400/400 Twin Head £544.99
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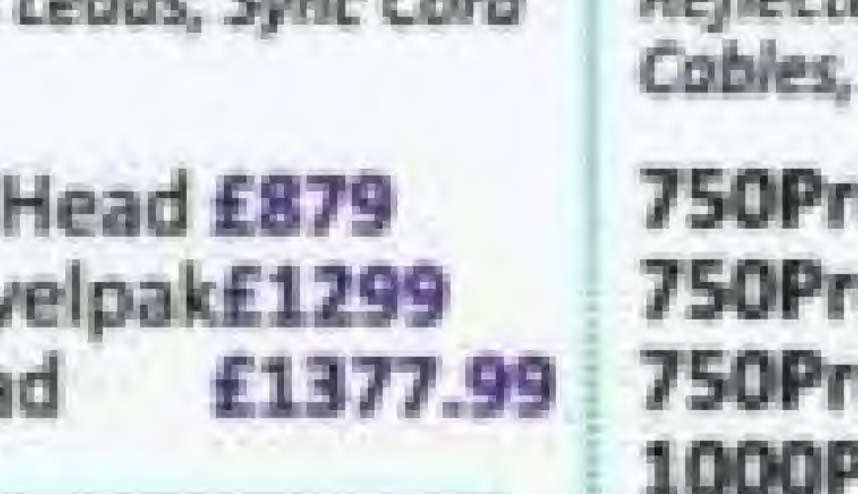
Gemini R Series Kits:
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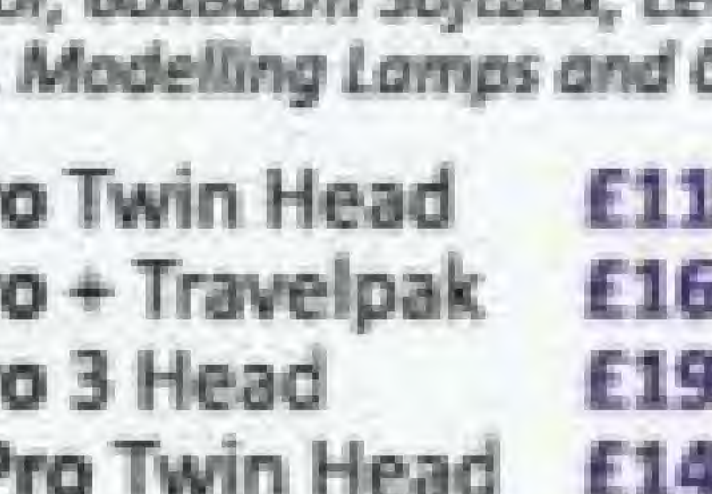
Gemini Pro Series Kits:
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White Umbrella, Wide Angle
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Cables, Modelling Lamps and Case.

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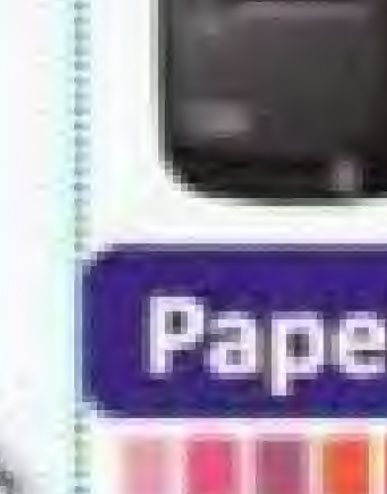
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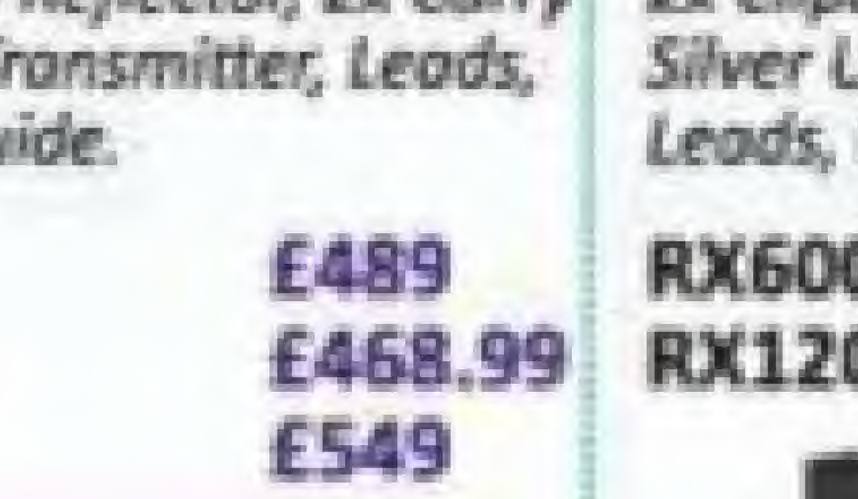
D-Lite it Series Kits:
D-Lite it heads, 2x Stands, 2x 66x66cm
Softboxes, 1x 16cm Reflector, 2x Carry
Cases, 1x Skyport Transmitter, Leads,
Cables and User Guide.

2 Twin Head £489
2/4 Twin Head £468.99
4 Twin Head £549

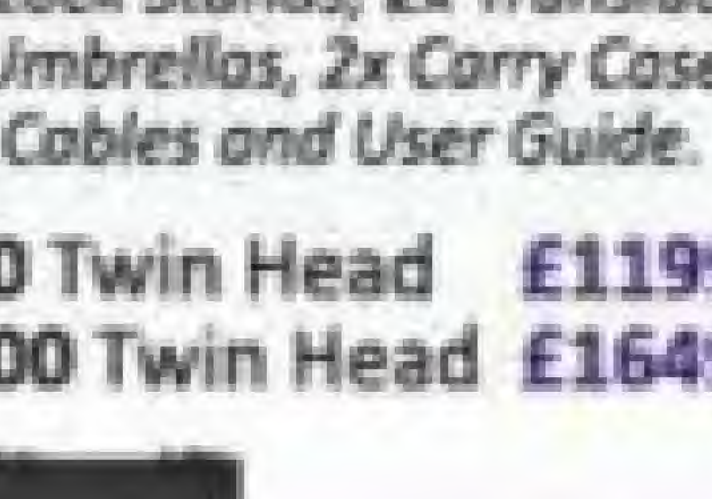
Style RX Series Kits:
Style RX Heads, 2x 16cm Reflectors,
2x ClipLock Stands, 2x Translucent/
Silver Umbrellas, 2x Carry Cases,
Leads, Cables and User Guide.

RX600 Twin Head £1199
RX1200 Twin Head £1649.99

Pulsar Radio Trigger
Twin Pack £219.99



Pulsar Plug-In Trigger
Card From £75.99



Prolinca IR
Transmitter £64.99



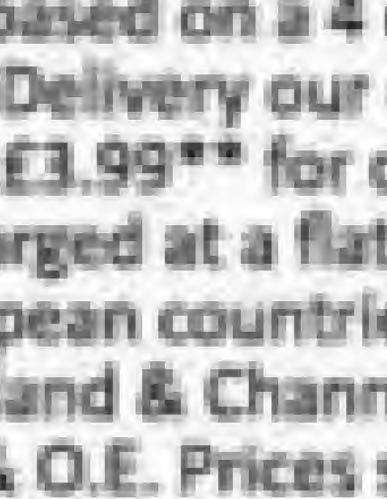
Ranger Quadra
RX Set A £1549



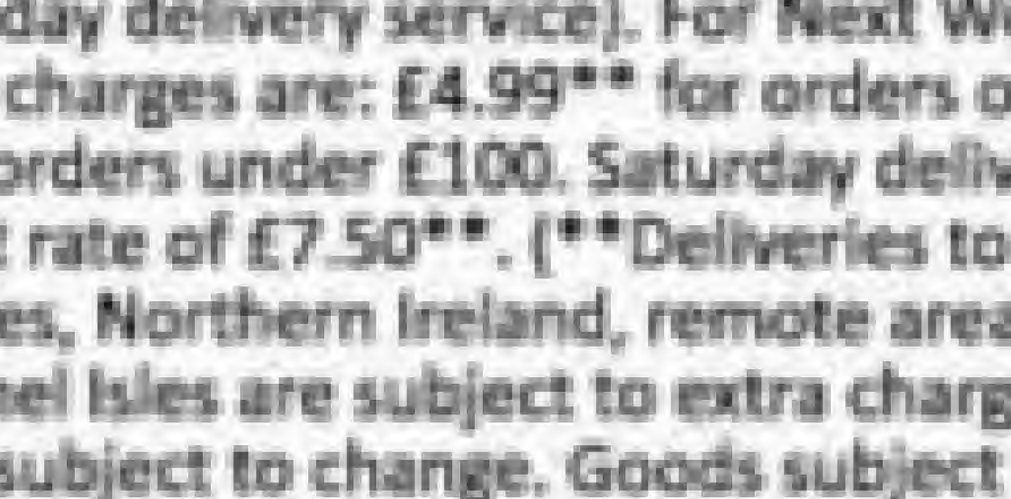
90" Reflector
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Snoot & Grid
Set £41.99



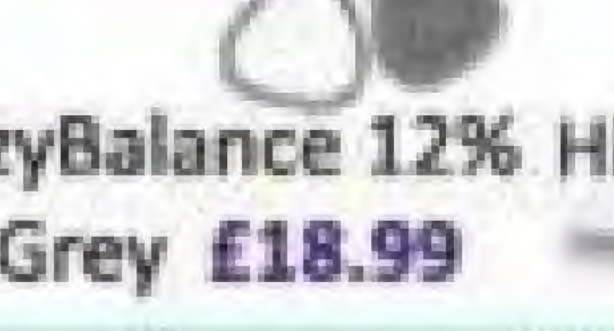
83cm Umbrella
£24.99



Portalite
Softboxes
From £86.99

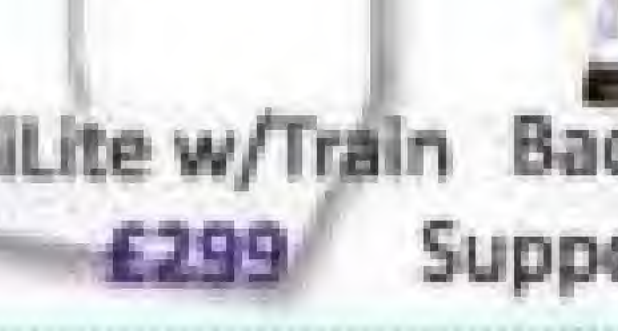


Lastolite

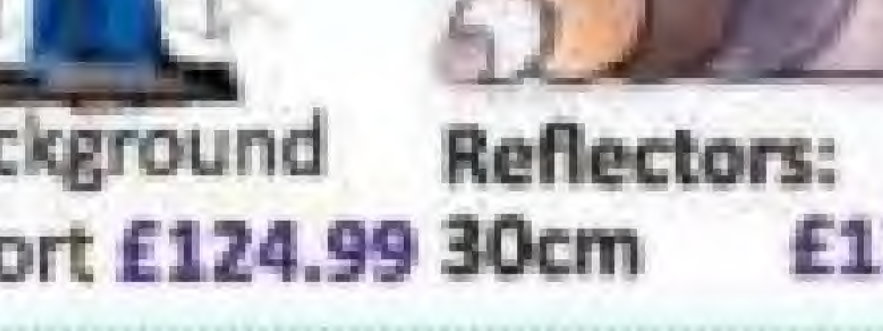


EzyBalance 12%
Grey £18.99

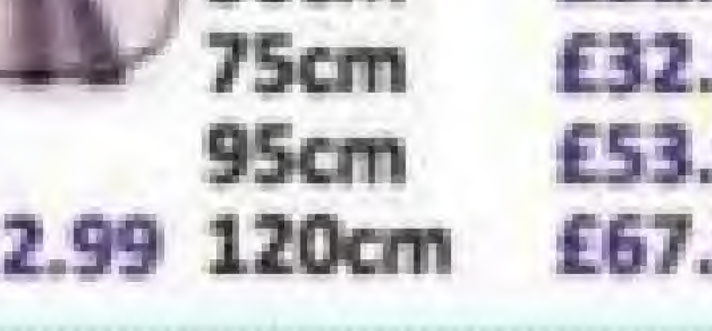
HiLite w/Train
Support £124.99



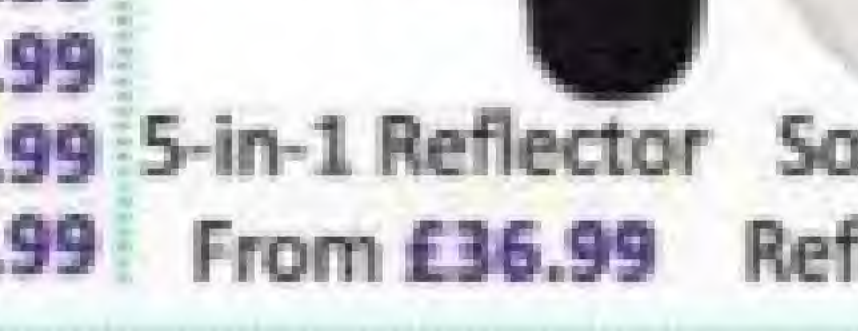
Background
Support £124.99



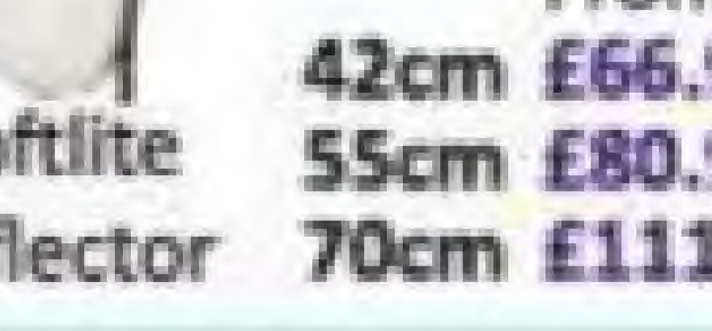
Reflectors:
50cm £22.99
75cm £32.99
95cm £53.99
120cm £67.99



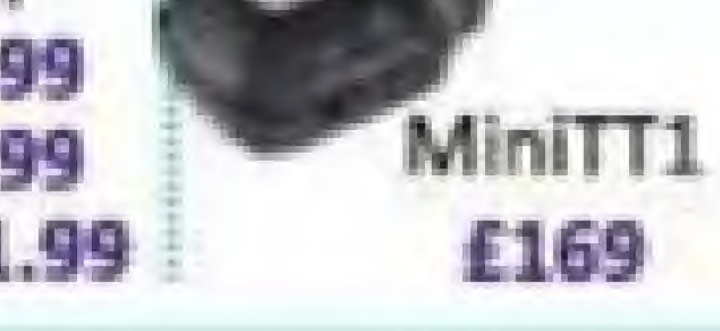
5-in-1 Reflector
From £36.99



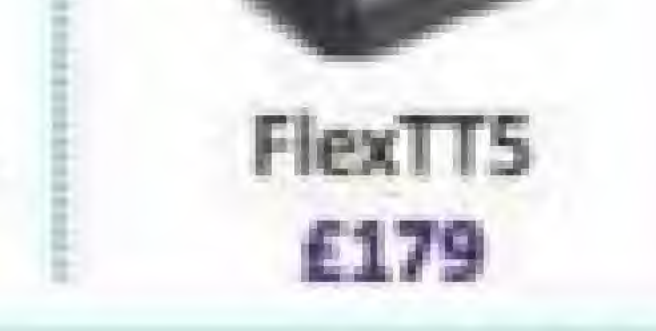
Softlite
Reflector



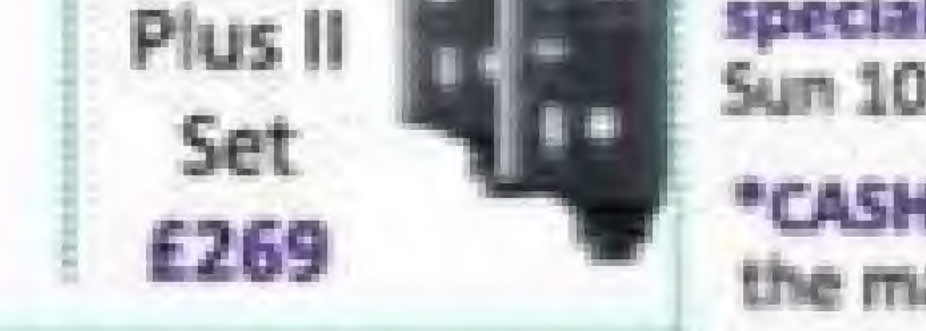
White Softlite
Reflectors:
From £42.99
42cm £66.99
55cm £80.99
70cm £111.99



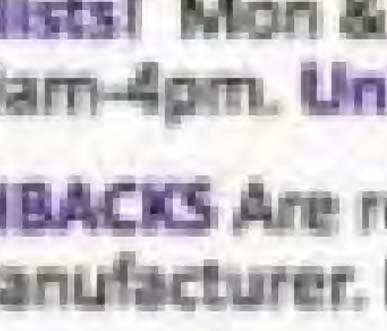
PocketWizard
MiniTT1
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FlexTT5
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EPSON

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Digital
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Ink Test Winner



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£29.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
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T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£102.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
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T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£94.99 set of 8	Check Website.	Photo R2400
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T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
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T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99, 3 sets for £42.99	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FW/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291 Black	£10.99 11.2ml	£5.49 16ml	Photo R3000
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Photo R2000
T1571-9, each NEW	£20.99 25.9ml each or £164.99 set of 8		Photo RX700
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EPSON Stylus Pro 4800, 4880:	
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T6061/6062/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£69.99
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PG510 Black 11.5ml	£13.99
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No.338 Black 21ml	£10.99
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No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
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No.32 Black	£9.99
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No.34 Black	£11.99
No.35 Colour	£12.99

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No.17 Black	£13.99
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No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.32 Black	£15.99
No.33 Colour	£17.99
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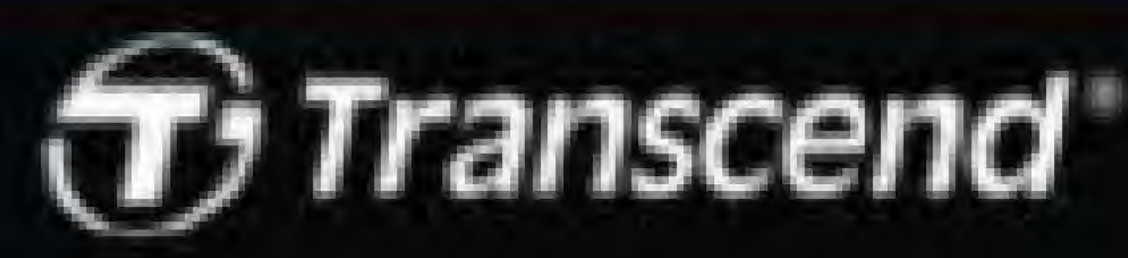


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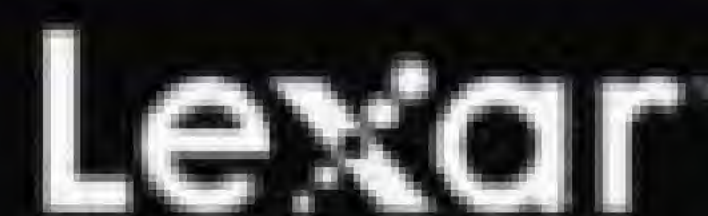
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2GB Transcend ~~£9.99~~ **£4.69**
4GB Transcend ~~£14.99~~ **£4.99**
8GB Transcend ~~£19.99~~ **£8.99**
16GB Transcend ~~£24.99~~ **£16.99**



Compact Flash
8GB 60MB/s ~~£119.45~~ **£38.99**
8GB 90MB/s ~~£177.38~~ **£47.99**
16GB 60MB/s ~~£294.25~~ **£68.99**
16GB 90MB/s ~~£271.30~~ **£94.99**

SD Cards
8GB Class 10 ~~£79.45~~ **£21.99**
16GB Class 10 ~~£139.73~~ **£40.99**



Sandisk Ultra 30MB/s
4GB 30MB/s ~~£21.76~~ **£14.99**
8GB 30MB/s ~~£36.12~~ **£23.99**
16GB 30MB/s ~~£70.06~~ **£46.99**

Sandisk Extreme 40&60MB/s
4GB 40MB/s ~~£36.34~~ **£21.99**
8GB 60MB/s ~~£67.02~~ **£38.99**
16GB 60MB/s ~~£116.19~~ **£68.99**
32GB 60MB/s ~~£208.89~~ **£134.99**

Sandisk Blue C2: 5MB/s
2GB 5MB/s ~~£9.27~~ **£4.99**
4GB 5MB/s ~~£12.47~~ **£6.49**
8GB 5MB/s ~~£21.10~~ **£11.99**

Sandisk Ultra C4: 15MB/s
2GB 15MB/s ~~£9.57~~ **£5.99**
4GB 15MB/s ~~£15.86~~ **£7.99**
8GB 15MB/s ~~£27.65~~ **£14.99**
16GB 15MB/s ~~£57.22~~ **£28.99**

Sandisk Extreme C10: 30MB/s
4GB 30MB/s ~~£21.35~~ **£11.99**
8GB 30MB/s ~~£37.42~~ **£18.99**
16GB 30MB/s ~~£52.02~~ **£37.99**
32GB 30MB/s ~~£92.02~~ **£74.99**

Sandisk Extreme Pro UHS1: 45MB/s
8GB 45MB/s ~~£54.84~~ **£27.49**
16GB 45MB/s ~~£103.58~~ **£58.99**

xD Picture Cards
2GB Olympus ~~£24.99~~ **£14.99**

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon **£9.99**
NB-2L/LH for Canon **£9.99**
NB-3L for Canon **£9.99**
NB-4L for Canon **£9.99**
NB-5L for Canon **£9.99**
NB-6L for Canon **£9.99**
NB-7L for Canon **£12.99**
NB-8L for Canon **£9.99**
NB-9L for Canon **£9.99**
BP-511 for Canon **£12.99**
LP-E5 for Canon **£12.99**
LP-E6 for Canon **£29.99**
LP-E8 for Canon **£15.99**
LP-E10 for Canon **£12.99**
NP40 for Fuji **£9.99**
NP45 for Fuji **£9.99**
NP50 for Fuji **£9.99**
NP60 for Fuji **£9.99**
NP80 for Fuji **£9.99**
NP95 for Fuji **£9.99**
NP140 for Fuji **£12.99**
NP150 for Fuji **£19.99**
NP200 for Minolta **£9.99**
NP400 for Minolta **£12.99**
EN-EL1 for Nikon **£9.99**
EN-EL2 for Nikon **£9.99**
EN-EL3/3A for Nikon **£9.99**
EN-EL3E for Nikon **£15.99**
EN-EL5 for Nikon **£9.99**
EN-EL9 for Nikon **£12.99**
EN-EL10 for Nikon **£9.99**
EN-EL11 for Nikon **£9.99**
EN-EL12 for Nikon **£9.99**
EN-EL19 for Nikon **£12.99**
LI10B/12B for Olympus **£9.99**
LI40B/42B for Olympus **£9.99**
LI50B for Olympus **£9.99**
BLM-1 for Olympus **£12.99**
BLS-1 for Olympus **£12.99**
CGA-S005 for Panasonic **£9.99**
CGR-S006 for Panasonic **£9.99**
CGA-S007 for Panasonic **£9.99**
CGA-S008 for Panasonic **£9.99**
BCF10E (V3) for Panasonic **£19.99**
BCG10E (V3) for Panasonic **£19.99**
BLB13 (V3) for Panasonic **£19.99**
BMB9 (V2) for Panasonic **£24.99**
VGB130 (V2) for Panasonic **£26.99**
D-Li8 for Pentax **£9.99**
D-Li50 for Pentax **£12.99**
SLM-1137D for Samsung **£9.99**
SLM-1674 for Samsung **£12.99**
BG-1 for Sony **£19.99**
NP-FM500H for Sony **£19.99**
NP-FH50 for Sony **£19.99**
NP-FW50 for Sony **£24.99**

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: **£99.99**
For Canon 7D: **£99.99**
For Canon 30/40/50D: **£99.99**
For Canon 60D: **£99.99**
For Canon 450D: **£69.99**
For Canon 500D: **£69.99**
For Canon 550D: **£99.99**
For Canon 1000D: **£69.99**
For Nikon D40/D60: **£39.99**
For Nikon D80/D90: **£99.99**
For Nikon D300/D700: **£99.99**
For Nikon D7000: **£99.99**

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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring **£4.99**
52mm Adapter Ring **£4.99**
55mm Adapter Ring **£4.99**
58mm Adapter Ring **£4.99**
62mm Adapter Ring **£4.99**
67mm Adapter Ring **£4.99**
72mm Adapter Ring **£4.99**
77mm Adapter Ring **£4.99**
82mm Adapter Ring **£4.99**

P-Type Holders

Holder Standard **£5.99**
Holder Wide Angle **£9.99**
Hood Modular **£9.99**
Hood Bellows **£34.99**
A to P Type Adapter **£9.99**

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.



£49.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters



£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

£49.99
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8 **£9.99**
ES-71II Canon 50/1.4 **£9.99**
ET-60 Canon 75-300/4-5.8 **£9.99**
ET-65B Canon 70-300/4-5.8 **£9.99**
ET-67 Canon 100/2.8 Macro **£9.99**
ET-67B Canon 60/2.8 **£9.99**
EW-60C Canon 18-55 IS **£7.99**
EW-73B Canon 17-85 IS **£9.99**
EW-78BII Canon 28-135 IS **£9.99**
EW-78D Canon 18-200 IS **£9.99**
EW-78E Canon 15-85 IS **£12.99**
EW-83E Canon 17-40/4.0 **£12.99**
EW-83J Canon 17-55/2.8 **£12.99**
HB-25 Nikon 24-85, 24-120 **£12.99**
HB-37 Nikon 55-200 VR **£7.99**
HB-45 Nikon 18-55 VR **£7.99**
SH-006 Sony 18-70/3.5-5.6 **£9.99**
SH-108 Sony 18-55/3.5-5.6 **£9.99**

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood **£6.99**
55mm Shaped Petal Hood **£6.99**
58mm Shaped Petal Hood **£6.99**
62mm Shaped Petal Hood **£7.99**
67mm Shaped Petal Hood **£7.99**
72mm Shaped Petal Hood **£9.99**
77mm Shaped Petal Hood **£9.99**
82mm Shaped Petal Hood **£11.99**
46mm Rubber Hood **£3.99**
52mm Rubber Hood **£3.99**
55mm Rubber Hood **£3.99**
58mm Rubber Hood **£3.99**
62mm Rubber Hood **£4.99**
67mm Rubber Hood **£4.99**
72mm Rubber Hood **£5.99**
77mm Rubber Hood **£5.99**

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm
£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.



Twin Axis Normal Hotshoe **£7.99**
Twin Axis Sony Hotshoe **£7.99**
Triple Axis Normal Hotshoe **£9.99**
Triple Axis Sony Hotshoe **£9.99**

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.



£29.99

CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7X with LED **£69.99**
ZEEion Anti-static Blower **£37.99**
SL788 Arctic Butterfly **£69.99**
Sensor Cleaning - WET
Cleaning Solution (7.5ml) **£15.99**
Cleaning Swabs (12) **£29.99**
EZ Kit (1ml Solution, 4 Swabs) **£14.99**

Massive range of cleaning equipment on our website and in stock.

Camera / Lens Cleaning

Kenair Master Kit **£15.99**
Kenair Spare Aerosol **£9.99**
LensPen Original **£9.99**
Spudz 6x6 inch **£4.99**
Spudz 10x10 inch **£6.99**
Kood Hurricane Blower **£3.99**
Camlink 5-in-1 Clean Kit **£4.29**

SCREW-TYPE FILTERS



Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze **£6.99**
52mm UV / Haze **£6.99**
55mm UV / Haze **£7.99**
58mm UV / Haze **£8.99**
62mm UV / Haze **£9.99**
67mm UV / Haze **£10.99**
72mm UV / Haze **£11.99**
77mm UV / Haze **£14.99**
82mm UV / Haze **£17.99**
86mm UV / Haze **£22.99**

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing **£18.99**
52mm Circular Polarizing **£19.99**
55mm Circular Polarizing **£21.99**
58mm Circular Polarizing **£24.99**
62mm Circular Polarizing **£27.99**
67mm Circular Polarizing **£31.99**
72mm Circular Polarizing **£36.99**
77mm Circular Polarizing **£41.99**
82mm Circular Polarizing **£46.99**
86mm Circular Polarizing **£59.99**

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight **£7.99**
55mm Skylight **£8.99**
58mm Skylight **£9.99**
62mm Skylight **£10.99**
67mm Skylight **£11.99**
72mm Skylight **£13.99**
77mm Skylight **£16.99**

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set **£26.99**
55mm Close-Up Set **£29.99**
58mm Close-Up Set **£34.99**

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter **£35.99**
55mm 2.0X or 0.5X converter **£37.99**
58mm 2.0X or 0.5X converter **£39.99**

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).</



Lowering the Cost of Photography

We are a small family owned and run company, specialising in photographic consumables, recognised by readers of Amateur Photographer for our "Good Service" Please pop into our shop and experience for yourself, and meet Judy - our office dog! Of course the same high standards also apply to online shopping.

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High Street Independent
GOLD WINNER

FLASH GUNS

Nissin

12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.



~~£239.99~~ **£199**

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.



~~£149.99~~ **£129**

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.



~~£92.99~~ **£79**

Metz

12 free Energizer batteries with every Metz Flashgun

2011 METZ RANGE

Metz 24 AF-1 **£59.99**
Metz 36 AF-5 **£79.99**
Metz 44 AF-1 **£149.99**
Metz 50 AF-1 **£189.99**
Metz 58 AF-2 **£299.99**

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk



Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14m/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.



£119.99

TTL Flash Cord Coiled **£24.99**
TTL Flash Cord Straight **£29.99**

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc



£29.99

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ



£10.99

STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo **£59.99**
28" Apollo **£121.99**
45" Halo **£104.99**

Westcott 28" Apollo Flash Kit

Including shoe mount, 28" Apollo and light stand. **£119.99**

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver **£18.99**
43" Umbrella White **£18.99**
43" Umbrella White/Black **£21.99**

Westcott Umbrella Flash Kit

Including shoe mount, umbrella and light stand. **£64.99**



£74.99

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tit head, extending handle, shoulder bag and carry case.

22cm Ezybox Speedlite **NEW £49.99**
38cm Ezybox Hotshoe **£89.99**
38cm Ezybox Hotshoe Kit **£169.99**
54cm Ezybox Hotshoe **£109.99**
54cm Ezybox Hotshoe Kit **£169.99**
76cm Ezybox Hotshoe **£129.99**
76cm Ezybox Hotshoe Kit **£209.99**
Handle Extendable 24-48cm **£21.99**
Handle Extendable 65-150cm **£29.99**
Diffuser Masks 38cm **£39.99**
Diffuser Masks 54cm **£41.99**
Clamp with spigot **£12.99**

Lastolite Flashgun TiltHeads

These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightstand. Available individually, or as kits containing light stand and umbrellas.

TiltHead For Single Flashgun **£16.99**
TiltHead Umbrella Kit **£89.99**
TriFlash For 1-3 Flashguns **£39.99**
TriFlash Umbrella Kit **£95.99**

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey and white cards from Lastolite.

EzyBalance 30cm **£17.99**
EzyBalance 50cm **£29.99**
XpoBalance 38cm **£34.99**

Full Lastolite range available.

VANGUARD



Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger **£49.99**
UP-Rise 33 Messenger **£59.99**
UP-Rise 38 Messenger **£69.99**

Vanguard UP-Rise Range

Gold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 14Z Zoomster **£29.99**
UP-Rise 15Z Zoomster **£34.99**
UP-Rise 34 Slingbag **£49.99**
UP-Rise 43 Slingbag **£59.99**
UP-Rise 45 Backpack **£69.99**
UP-Rise 46 Backpack **£84.99**
UP-Rise 48 Backpack **£94.99**



Vanguard Outlawz Pro Zoomsters

A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.

Outlawz 16Z **£49.99**
Outlawz 17Z **£59.99**

Vanguard Adaptor Backpacks

Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41 **£59.99**
Adaptor 46 **£79.99**
Adaptor 48 **£89.99**

Vanguard BIIN Range

BIIN 37 Slingpack **£29.99**
BIIN 47 Slingpack **£39.99**
BIIN 50 Backpack **£44.99**
BIIN 59 Backpack **£54.99**

Entire Vanguard range available!

tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X **£89.99**
Expedition 5X **£104.99**
Expedition 6X **£119.99**
Expedition 7X **£149.99**
Expedition 8X **£169.99**
Expedition 9X **£189.99**



Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 **£62.99**
SpeedPack 85 **£82.99**

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X **£29.99**
Velocity 7X **£39.99**
Velocity 8X **£44.99**
Velocity 9X **£49.99**
Velocity 10X **£59.99**

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder **£12.99**
Lens Case Pro 50 **£11.99**
Lens Case Pro 100 **£12.99**
Lens Case Pro 200 **£13.99**
Flash Case Medium **£10.99**
Flash Case Large **£11.99**
Rain Cover Medium **£19.99**
Rain Cover Large **£23.99**
MAS Belt Medium **£19.99**

Light Meters

SEKONIC

L758DR DigitalMaster

£439.99

L398A Deluxe III

£134.99

RT-32 Radio Trigger Module

£89.99

Grey Card

£27.99

Profile Target SEPT2

£129.99

L208 TwinMaster

Analogue, incident and reflected, ambient light only. **£74.99**

L308S FlashMate

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Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. 5 models available.

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thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

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Sling-O-Matic 20

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£258

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£109

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Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black.

The Hadley Pro **£149.99**

More Billingham Bags

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NEW Billingham f1.4 **£156.99**
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The Packington **£224.99**
The Classic 550 **£474.99**

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Tripod Straps **£15.99**

The 07 Range

New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

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External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm **£64.99**

Kata 3N1-20

External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm **£74.99**

Kata 3N1-30

External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm **£84.99**

Kata 3N1-33

Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details. **£119.99**

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i **£59.99** DR-466i **£64.99** DR-467i **£69.99**

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Height: 169cm
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CF284 Tripod
Carbon Fibre 4-section
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Load: 8.0kg
Folded: 56cm
Height: 160cm
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BH02 Ball Head
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Load: 6.0kg
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TrekTech OPTERA

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The Trek Tech Optera 460 is the next generation of portable tripods - capable of holding 5kg.
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Trek Tech Optera 230
A smaller version of the above, with 230mm long legs.
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SHUTTER RELEASES

Hahnel Giga T Pro - NEW FOR 2010
Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

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RRP: £89.99
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Hahnel Combi TF - NEW FOR 2010
Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

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TREKKING POLES

Trek-Tech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II £94.99 £69.99
A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount STAR ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO PRO £164.99 £119.99
The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount PRO ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - £299.99 £219.99
The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger MagMount PRO ball head.

MagMount The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg. £25.99	MagMount STAR The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg. £29.99	MagMount PRO Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg. £59.99
MagAdapter Light £5.99	MagAdapter STAR £9.99	T-Pod Table-top tripod, complete with MagMount STAR ball head. £39.99

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SQA 120 Mag	E++ £59
Polaroid Mag S	E++ £35 - £49
AE Prism Finder SQA	Mint- £249
AE Prism Finder S	E+ / E++ £99 - £149
45DS Prism Finder	E+ £95
Prism Finder SQA	E++ £89
Prism Finder S	E+ / Unused £49 - £89
Motordrive SQA	E+ / E++ £119
Speed Grip S	E++ £39
Autobellows S	E++ / Unused £219 - £299
Extension Tube S18	E++ £59
Proshade S	E+ / Unused £29 - £59
SCA386 Flash Adapter	Mint- £35

Canon EOS

EOS 1V Body Only	E+ £309 - £349
EOS 1N RS Body Only	E+ £349
EOS 1N + BP-E1 Grip	E++ £189
EOS 1N + E1 Booster	E+ / E++ £199 - £249
EOS 1N Body Only	E+ / E++ £129 - £149
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	Exc / E++ £79 - £179
EOS 3 Body Only	As Seen / E+ £99
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E- £89 - £109
EOS 33 Body Only	E++ £69 - £79
EOS 5 + V610 Grip	E+ / E++ £49 - £69
EOS 5 Body Only	Exc / E++ £49 - £59
EOS 5 QD Body Only	E+ / E++ £59 - £69
EOS 50 + BP50 Grip	E++ £49
EOS 50E + BP50 Grip	E+ £59 - £69
EOS 50E Body Only	E+ / E++ £39 - £59
EOS 300 Body Only	E+ / E++ £20 - £29
EOS 3000 Body Only	E+ / E++ £19 - £25

EOS 3000N Body Only	E++ £25
EOS 3000V Body Only	E++ £29
EOS 300V Body Only	E+ / E++ £35 - £39
14mm F2.8 L USM	E++ £1,000
15-85mm F3.5-5.6 IS USM	E++ £459
17-85mm F4-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 IS EFS	Mint- £99
24mm F3.5 L TSE	E+ / E++ £799 - £839
24-70mm F2.8 L USM	E++ £799 - £829
24-105mm F4 L IS USM	E++ / Mint- £659 - £699
28-135mm F3.5-5.6 IS USM	E+ / E++ £199 - £239
28-300mm F3.5-5.6 L IS USM	E++ / Mint- £1,599 - £1,699
35-70mm F3.5-4.5 A	E++ £29
35-70mm F3.5-4.5 EF	E+ £39
50mm F1.4 USM	E++ £229
50mm F1.4 ZE	Mint- £429
50mm F2.5 EF Macro	Mint- £179
55-250mm F2.8-5.6 IS USM	E++ / Mint- £1,499
60mm F2.8 EFS Macro	Mint- £279
70-200mm F2.8 L IS USM	E++ £1,099
70-300mm F4.5-5.6 DO IS USM	E+ / E++ £629 - £699
75-300mm F4-5.6 USM III	E+ £99
80-200mm F4.5-5.6 EF	E+ £49
90mm F2.8 TSE Shift	E++ £799
100mm F2.8 USM Macro	E++ £329
180mm F3.5 L Macro USM	E++ £899
200mm F1.8 L USM	Exc £1,699
200mm F2.0 L IS USM	Mint- £3,999
300mm F4 L IS USM	Mint- £899 - £949
400mm F4 DO IS USM	E+ £3,999
400mm F5.6 L USM	Mint- £949
Centon 500mm F8 Reflex	E++ £59
Samyang 500mm F6.3 Reflex	E++ £129
Sigma 12-24mm F4.5-5.6 EX DG HSM	Mint- £389
Sigma 18-50mm F2.8 EX DC Macro	Mint- £239
Sigma 18-125mm F3.5-5.6 DC	E++ £99
Sigma 18-200mm F3.5-6.3 DC OS	E++ £199
Sigma 20mm F1.8 EX DG	Mint- £299 - £319
Sigma 28-70mm F2.8 AF	E++ / Unused £99 - £109
Sigma 28-105mm F4-5.6 UC AF	E++ £69
Sigma 50-150mm F2.8 EX DC	E++ £299
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £499 - £549
Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-210mm F3.5-4.5 Apo	Unused £89
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-210mm F4-5.6 Apo AF	E++ £69
Sigma 70-210mm F4-5.6 UC AF	E+ £29
Sigma 70-300mm F4-5.6 APO Macro	Unknown £109
Sigma 70-300mm F4-5.6 Apo Macro Super	E++ £119
Sigma 75-300mm F4.5-5.6 Apo AF	E+ £69
Sigma 100-300mm F4 EX APO DG	E++ £599
Sigma 150-500mm F5.6-6.3 APO DG OS HSM	E+ £649
Sigma 180mm F5.6 Apo Macro	Unused £129
Sigma 300mm F4 Apo	E++ / Unused £199 - £259
Sigma 400mm F5.6 AF	As Seen / E++ £99
Sigma 400mm F5.6 Apo AF	E++ £349
Sigma 500mm F4.5 APO EX DG HSM	E++ £239
Tamron 28-300mm F3.5-6.3 XR Di	E++ £159
Tamron 28-300mm F3.5-6.3 XR Di VC	Mint £349
Tamron 80-210mm F4.5-5.6 AF	E++ £39
Zeiss 25mm F2.8 Distagon ZS	E++ £549

Canon Manual

F1NAE Black Body Only	Exc / E+ £199 - £299
F1 Black Body Only	E+ £179
T90 Body Only	As Seen / E+ £69 - £89
T70 Body Only	E+ £39
A1 Black Body Only	Exc / E+ £59 - £79
AE1 Chrome Body Only	E+ £49
AV1 Black Body Only	E+ £49
AV1 Chrome + 50mm F1.8	E+ £49
AV1 Chrome Body Only	E+ / E++ £39 - £49
EX Auto + 50mm F1.8	As Seen £59
EX Auto + 50mm F1.8 EX	E+ £39
FT QL Chrome + 50mm F1.8	E+ £59
FTB QL Chrome + 50mm F1.8	E+ £69
24-35mm F3.5 FD L	E++ £399
24-35mm F3.5 L B/lock	E++ £349
28mm F2.8 B/lock	E+ / E++ £25 - £29
28mm F2.8 FD	As Seen / E++ £20 - £39
28-55mm F3.5-4.5 FD	E+ £49
35mm F3.5 B/lock	E+ £25 - £29
35-70mm F3.5-4.5 FD	E+ / E++ £25 - £35
35-70mm F4 FD	E+ £20 - £25
50mm F3.5 FD Macro + Tube	E++ £89 - £99
50mm F3.5 FL Macro + Tube	E++ £85
70-150mm F4.5 FD	E+ £29
70-210mm F4 FD	As Seen / E++ £29 - £79
75-200mm F4.5 FD	Exc / E++ £29 - £49
80-200mm F4 B/lock	E+ £69
80-200mm F4 FD	E+ £89
100-200mm F5.6 B/lock	E+ / E++ £35 - £45
100-200mm F5.6 FD	E+ £29
100-200mm F5.6 FL	E++ £49
100-300mm F5.6 FD	E+ / E++ £79
100mm F2.8 B/lock	E+ £75
100mm F4 FD Macro	E+ £169
100mm F4 FD Macro + Tube	E+ / E++ £149 - £179
135mm F3.5 FD	E++ £49
300mm F2.8 FD L	Exc £850
300mm F4 FD	E+ £149
300mm F5.6 B/lock	E+ £65
300mm F5.6 FD	E+ £59 - £79
400mm F4.5 B/lock	E+ £299
U.S. Marine 400mm F4.5 B/lock	E++ £399
Voigtlander 75mm F2.5 SL	Unused £249
1.4x Extender	E+ £59

2x Extender	E+ / E++ £45
2x8 Extender	E+ / E++ £35 - £59
FL Bellows	E++ £99
MA Drive Set	As Seen / E+ £29 - £49
Angle Finder B	E++ £45
Eye Level Finder F	Exc £29
Speed Finder F	As Seen £65
244T Speedlite	E+ / E++ £15
300TL Speedlite	E+ / E++ £35 - £49
533G Speedlite	E+ £109
ML3 MacroLite	E+ / Mint- £59 - £139

Contax 645 Series

35mm F3.5 Distagon	E++ £1,199
45mm F2.8 Distagon	E++ £699
45-90mm F4.5 Vario	E+ £1,599
120mm F4 Apo Macro	E+ / E++ £1,099 - £1,199
140mm F2.8 Sonnar	E++ / Unused £599 - £949
210mm F4 Sonnar	E++ / Mint- £649 - £699
GB73 Hood	E++ £49
GB74 Hood (210mm)	E++ £45 - £59
Hasselblad-Contax 645 Adapter	Mint £45
MFB-2 Polaroid Mag	E+ £99
MSB1 Flash Bracket	Mint- £179

Contax G Series

G2 Black Outfit	E+ £1,250
21mm F2.8 G + Finder	E++ / Mint- £499 - £549
28mm F2.8 G	E++ £269
90mm F2.8 G	E++ / Mint- £129 - £169
TLA140 Flash	E+ / Mint- £39 - £59
TLA200 Flash	E+ / E++ £79 - £119

Contax SLR Series

N1 + 24-85mm	E++ £499
N1 Body Only	E++ £249
NX + 28-80mm	E++ / Unused £249 - £499
RTX Body Only	Exc / E++ £179 - £299
RTS3 Body Only	E+ £399
RX Body Only	As Seen / E++ £149 - £229
S2 Body Only	E++ / Mint- £450 - £499
ST Body Only	E++ £299
RTS + Winder	E+ £149
RTS Body Only	E+ £125
Aria Body Only	E+ / E++ £169 - £199
167MT Body Only	E+ / E++ £85 - £99
159MM Body + W7 Winder	E++ £119
137MA Body Only	E+ £79
Preview Body Only	E+ / E++ £99 - £249
18mm F4 MM	E+ £449
21mm F2.8 MM	Mint- £1,349
24-85mm F3.5-4.5 AF	Mint- £349
25mm F2.8 MM	E++ £349 - £399
28mm F2.0 MM	E++ £649
28mm F2.8 MM	E+ / E++ £199 - £229
28-70mm F3.5-4.5 MM	E+ / Mint- £199 - £279
28-80mm F3.5-5.6 AF	New £399
35mm F2.8 MM	Mint- £225
35-135mm F3.3-4.5 MM	E++ £599
45mm F2.8 AE	E++ £225
50mm F1.4 AF	E++ £499
50MM F1.4 MM	E++ £239
60mm F2.8 AE Macro	E+ / Mint- £439 - £499
70-300mm F4-5.6 AF	E++ / Unused £449 - £799
80-200mm F4.5 MM	E+ / Mint- £279 - £339
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £129 - £149
135mm F2.8 MM	E++ £199
180mm F2.8 MM	E+ / E++ £249 - £449
200mm F2.8 MM	Mint- £3,249
200mm F3.5 AE	E++ £169
300mm F4 MM	E+ / E++ £299 - £349
Schneider 28mm F2.8 PC	E++ £599
TLA20 Flash	E+ / E++ £29 - £39
TLA280 Flash	E++ / Mint- £79 - £99
TLA30 Flash	As Seen / E++ £20 - £39
TLA360 Flash	E++ £179 - £199
TLA480 Flash	E++ £199

Digital SLR Cameras

Canon EOS 1DS Body Only	E++ £649 - £749
Canon EOS 1D MKIII Body Only	As Seen / E++ £599 - £949
Canon EOS 1D MKII Body Only	E++ £649 - £1,099
Canon EOS 1D Body Only	E++ / E++ £399
Canon EOS 5D Body Only	E++ £699 - £729
Canon EOS 300 + BG-E2N Grip	E++ £299
Canon EOS 200 + BG-E2 Grip	E++ £249
Canon EOS 200 Body Only	E+ / E++ £189 - £219
Canon EOS 100 InfraRed Body Only	E++ £249
Canon EOS 4000 + 18-55mm	E++ £249
Canon EOS 3500 + 18-55mm + BG-E3 Grip	E++ £249
Canon EOS 3500 + BG-E3 Grip	E+ £219
Canon EOS 3500 Body Only	E+ / E++ £179
Canon EOS 3000 + BG-E1 Grip	E++ £169
Canon EOS 3000 Body Only	E++ £139
Fuji S5 Pro Body Only	Mint- £549
Fuji S3 Pro Body Only (V/Red)	E++ £399
Kodak DC5 520 Body Only	As Seen £349
Leica Digital Modular R	E++ £2,250 - £2,450
Nikon D2H Body Only	As Seen £299
Nikon D1X Body Only	Exc / E+ £299 - £349
Nikon D300 Body Only	E++ £699 - £729
Nikon D200 Body Only	E++ £379 - £399
Nikon D100 + MB-D100 Grip	E++ £199
Nikon D80 Body Only	E++ £279
Nikon D70 Body Only	As Seen / E++ £129 - £249
Nikon D40 Body Only	Mint- £179
Olympus E1 + HLD-2 Battery Grip	E++ £249
1.4x Extender	E+ £179

Olympus E30 Body Only	E++ £449
Panasonic L1 + 14-50mm	E++ / Mint- £599
Pentax *ist D + D-BG1 Grip	Mint- £169
Pentax *ist DS + 18-55mm	E++ £189
Samsung GX1L Body Only	E++ £129

Flash & Lighting - Please Phone Fuji - Please Phone

Hasselblad H Series

H1 Body + AE Prism + Magazine	E++ £1,399
150mm F3.2 HC	E++ £1,349 - £1,399
1.7x H Converter	Mint- £699
HM 16/32 Magazine	E+ / Mint- £169 - £369
HMI100 Polaroid Mag	E++ £129 - £149

Hasselblad V Series



503CW Complete	E++ £1,799 - £1,899
503CX Complete	E+ £1,049
501C Complete + PME51 Prism	E++ £1,499
500CM Classic Complete	E++ £1,099
500CM Complete	E++ £749 - £949
553ELX Chrome Body Only	Mint- £749
500ELX Black Body Only	E++ £449 - £450
903SWC Complete	E+ £2,699
Arc Outfit	E++ £2,250
Flex Outfit	E++ £1,499
30mm F3.5 CF Fisheye	E++ £2,999
50mm F4 C Black	E+ £239
50mm F4 C Chrome	As Seen £149
50mm F4 CF	E+ £450
50mm F4 CFi	Ex Demo £1,899
50mm F4 Classic ZV	Unused £2,999
60mm F3.5 C Black	Exc £399
60-120mm F4.8 FE	E+ / E++ £699 - £749
120mm F4 CF Macro	E+ / E++ £799 - £849
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 S Planar	E+ / E++ £219 - £249
150mm F2.8 FE	E++ £699
150mm F4 C Black	E+ / E++ £249 - £299
150mm F4 C Chrome	E+ £149
150mm F4 CF	E+ £149



Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

180mm F4.5 WN.....	Exc / E++	£149 - £395
210mm F4.5 Apo.....	E++	£479
250mm F4.5.....	Exc / E++	£179 - £199
250mm F4.5 W.....	E+ / E++	£149 - £225
250mm F4.5Z.....	Mint-	£219
350mm F5.6 Apo.....	E+	£799
360mm F6.....	E+ / E++	£249 - £299
1.4x Converter.....	E++	£249
120 Pro II Mag.....	E++	£99
120 Pro Mag.....	E+	£39 - £49
120 Pro Mag (6x4.5).....	E+	£145
220 Pro II Mag.....	E+ / E++	£49 - £69
220 Pro Mag.....	Exc	£20
Polaroid Mag.....	E+	£35 - £39
AE Prism Finder.....	As Seen / E++	£149 - £249
PD Prism Finder.....	E+	£129
Waist Level Finder.....	E++	£35 - £49
Winder II.....	E+	£59

Mamiya Twin Lens Series

C330S + 80mm F2.8.....	Exc / E++	£299 - £399
C330S + Plain Prism.....	E+	£249
C330S Body Only.....	E+	£199
C220 + 80mm F2.8.....	E+	£169
C220 Body Only.....	Mint-	£169
65mm F3.5 Sekor.....	E+	£109
105mm F3.5 Sekor.....	As Seen	£59
135mm F4.5 Sekor.....	E+	£85
Panorfinder.....	As Seen	£25
Flash L Grip.....	E+	£15
Pistol Grip.....	E+	£35

Meters - Please Phone
Minolta - Please Phone

Nikon AF



F5 Body + MF28 Back.....	Mint-	£549
F5 Body Only.....	Exc / E++	£199 - £399
F4E Body Only.....	E++	£249
F100 Body + MB15 Grip.....	E++	£159 - £199
F100 Body Only.....	As Seen / E+	£79 - £149
F90X + MB10 Grip.....	As Seen / E++	£49 - £79
F90X + MF28 Back.....	E+	£49
F90X Body Only.....	E+	£49
F90 Body Only.....	E+ / E++	£39 - £69
F80 Black + 28-80mm.....	E++	£99
F80 Black + MB16 Grip.....	E+	£69
F80 Body Only.....	E+ / E++	£59 - £89
F80 Chrome + 28-80mm.....	E+	£69
F80 Chrome Body Only.....	E+	£49
F80 Date Body Only.....	E++	£89
F70 Body Only.....	E++	£49
F65 Chrome + 28-80mm.....	E+	£45
F65 Chrome Body Only.....	As Seen / Unused	£35 - £69
F60 Chrome Body Only.....	As Seen / E++	£15 - £49
F55 Chrome + 28-100mm.....	E+	£49
F55 Chrome Body Only.....	E+ / E++	£19 - £25
F50 Black Body Only.....	E+ / E++	£19 - £25
F50 Chrome Body Only.....	E+	£19
F601 Date Body Only.....	E+	£29
F601 Body Only.....	Exc / E+	£19 - £35
F401S Q/Date Body Only.....	Unused	£59
Pronea 600i + 24-70mm.....	E++	£79
Pronea S + 30-80mm.....	E+ / Unused	£49 - £79
10.5mm F2.8 G AF ED DX Fisheye.....	E++	£429
12-24mm F4 G AFS DX ED.....	E++ / Mint-	£549 - £599
14mm F2.8 AFD.....	E++	£749
17-55mm F2.8 G AFS DX IF ED.....	E+ / Mint-	£599 - £699
18-70mm F3.5-4.5 G AFS ED DXE.....	E+ / E++	£129 - £149
18-105mm F3.5-4.5 G AFS ED DX VR.....	Unused	£159
18-135mm F3.5-5.6 G AFS DX.....	E++	£149
24-50mm F3.3-4.5 AFN.....	E++	£109
24-85mm F2.8 AFD.....	E++	£299
24-120mm F3.5-5.6 ED AFD.....	As Seen / E+	£79 - £129
24-120mm F3.5-5.6 G AFS ED VR.....	E+ / E++	£199 - £249

28-70mm F3.5-4.5 AFD.....	E+ / E++	£199 - £249
28-100mm F3.5-5.6 AFG.....	E++	£49
28-105mm F3.5-5.6 AFD.....	E++	£149 - £159
28-200mm F3.5-5.6 AFD.....	Exc	£99
35mm F1.8 G AFS DX.....	Mint-	£129
35mm F2 AFD.....	E++	£199
35-70mm F2.8 AFD.....	E+	£299
70-300mm F4-5.6 AFG.....	E+ / E++	£59 - £75
70-300mm F4-5.6 ED AFD.....	E++	£149 - £159
75-300mm F4-5.6 AFN.....	E+	£89
80-200mm F2.8 ED AFD.....	E+ / Mint-	£399 - £699
80-400mm F4.5-5.6 AFD VR.....	E+ / E++	£749 - £899
85mm F1.8 AFD.....	E++	£239
180mm F2.8 ED AF.....	E++	£299
200mm F2 G AFS VR.....	Mint-	£2,749
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E++	£399
Sigma 15mm F2.8 EX Fisheye.....	E++	£359
Sigma 15-30mm F3.5-4.5 EX DG.....	E+	£189
Sigma 17-35mm F2.8-4 DG HSM.....	E++	£149
Sigma 17-35mm F2.8-4 EX D.....	E++	£149
Sigma 18-50mm F2.8 EX DC.....	Mint-	£179
Sigma 20mm F1.8 EX DG.....	E++	£299
Sigma 20-40mm F2.8 DG EX.....	E+	£179
Sigma 24-60mm F2.8 EX DG.....	E+	£199
Sigma 24-70mm F2.8 IF EX DG HSM.....	E++	£499
Sigma 24-70mm F3.5-5.6 D Asph E+ / E++	£49 - £59	
Sigma 28mm F1.8 EX DG.....	E++	£199
Sigma 28-300mm F3.5-6.3 DG.....	E++	£149
Sigma 30mm F1.4 DC EX HSM.....	E++	£279
Sigma 50mm F2.8 EX DG Macro.....	E+	£149
Sigma 70-200mm F2.8 APO EX DG HSM MACRO.....	E++	£449
Sigma 70-300mm F4-5.6 DG OS.....	E++	£199
Sigma 70-300mm F4-5.6 DL.....	E+	£59

Sigma 75-300mm F4.5-5.6 Apo AF.....	E++	£69
Sigma 80-400mm F4.5-5.6 Apo DG OS.....	E+ £449 - £499	
Sigma 100-300mm F4 EX APO.....	E++	£499
Tamron 28-75mm F2.8 XR Di.....	E+	£249
Tamron 28-200mm F3.8-5.6 AF.....	E+	£59
Tamron 28-300mm F3.5-6.3 XR Di.....	E++ £159 - £199	
Tamron 55-200mm F4-5.6 Di II.....	E+	£49
Tamron 200-400mm F5.6 AF LD.....	E++	£249
Tokina 16-50mm F2.8 ATX Pro DX.....	Mint	£399
Tokina 28-70mm F2.6-2.8 ATX Pro.....	E++	£199
Tokina 80-400mm F4.5-5.6 ATX E+ / E++	£199 - £249	
Vivitar 28-70mm F2.8 Series 1.....	Unused	£149

Pentax AF



TC-20EII Converter	E+	£179
TC16A Teleconverter	Unused	£99
TC20E Converter	E+	£149
SC17 Flash Cord	E++ / Mint-	£35
SK-6 Bracket	E++	£79
RIC1 Speedlight Commander Set	Mint-	£399
SB21B Ringflash	E++ £109	£179
SB22 Speedlight	E++	£49
SB23 Speedlight	E++	£29 - £35
SB24 Speedlight	E	£39 - £49
SB27 Speedlight	E+	£59
SB28DX Speedlight	E+	£89
SB29 Speedlight	E+	£179
SB29S Macro Speedlight	Mint-	£199
SB50DX Speedlight	E+	£79

Nikon Manual - Please Phone

Olympus OM Series



OM4 Black + 50mm F1.8.....	Exc / E+	£149 - £199
OM4 Black Body + Databack.....	E+	£149
OM4 Black Body Only.....	E+	£129
OM2SP Black Body Only.....	E+	£99 - £119
OM2N Black Body Only.....	As Seen / E+	£49 - £79
OM2N Chrome + 50mm F1.8.....	E+	£75 - £89
OM2N Chrome Body Only.....	E+	£59 - £79
OM1N Black + 50mm F1.8.....	E+	£79
OM1N Chrome + 50mm F1.8.....	As Seen	£49
OM1N Chrome Body Only.....	As Seen / E+	£65 - £79
OM1 Chrome Body Only.....	E+	£69
OM40 Black + 50mm F1.8.....	E+	£79
OM40 Black Body Only.....	Exc / E+	£49 - £79
OM20 Chrome + 50mm F1.8.....	E+	£59
OM10 Chrome + 50mm F1.8.....	E+ / E++	£49 - £69
OM10 Chrome Body Only.....	E+ / E++	£39
OM101 + 50mm + 35-70mm + 70-210mm.....	As Seen	£99

21mm F3.5 Zuiko.....	Exc / E+	£299
28mm F2.8 Zuiko.....	E++	£59
28mm F3.5 Zuiko.....	E+	£49
28-48mm F4 Zuiko.....	E++	£79
35mm F2.8 Zuiko Shift.....	E+	£249
35-70mm F3.5-4.5 Zuiko.....	E++	£49
35-70mm F3.6 Zuiko.....	E+	£139
35-70mm F4 Zuiko.....	Exc / E++	£29 - £49
35-105mm F3.5-4.5 Zuiko.....	E+ / E++	£89 - £99
50mm F1.4 Zuiko.....	E+	£39
50mm F2 Macro Zuiko.....	E+	£329
50mm F3.5 Macro Zuiko.....	E+	£119
50-250mm F5 Zuiko.....	E++	£199 - £349
65-200mm F4 Zuiko.....	E+ / E++	£99 - £159
75-150mm F4 Zuiko.....	As Seen / E++	£15 - £59
80mm F4 Auto Macro Zuiko.....	E+	£225
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C41 / B&W - 24	8.84	13.30	16.49	31.19	---	---	---
C41 / B&W - 36	12.65	19.04	24.13	43.58	---	---	---
C41 XPAN	---	---	---	---	13.72	18.06	23.34
E6 - 24 exp.	12.17	18.37	23.04	---	---	---	---
E6 - 36 exp.	17.59	26.20	31.44	---	---	---	---
E6 XPAN	---	---	---	---	18.18	23.95	30.97

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Film / no of exp.	5"x4"	5"x5"	7"x5"	8"x6"	8"x8"	10"x8"	10"x10"
C41 10 exp.	7.44	---	9.88	13.78	---	18.66	---
C41 12 exp.	---	8.76	---	---	15.71	---	23.96
C41 15 exp.	9.36	---	12.95	17.30	---	24.25	---
E6 10 exp.	10.99	---	15.07	20.76	---	28.15	---
E6 12 exp.	---	13.02	---	---	23.69	---	36.16
E6 15 exp.	14.21	---	19.57	26.10	---	36.56	---

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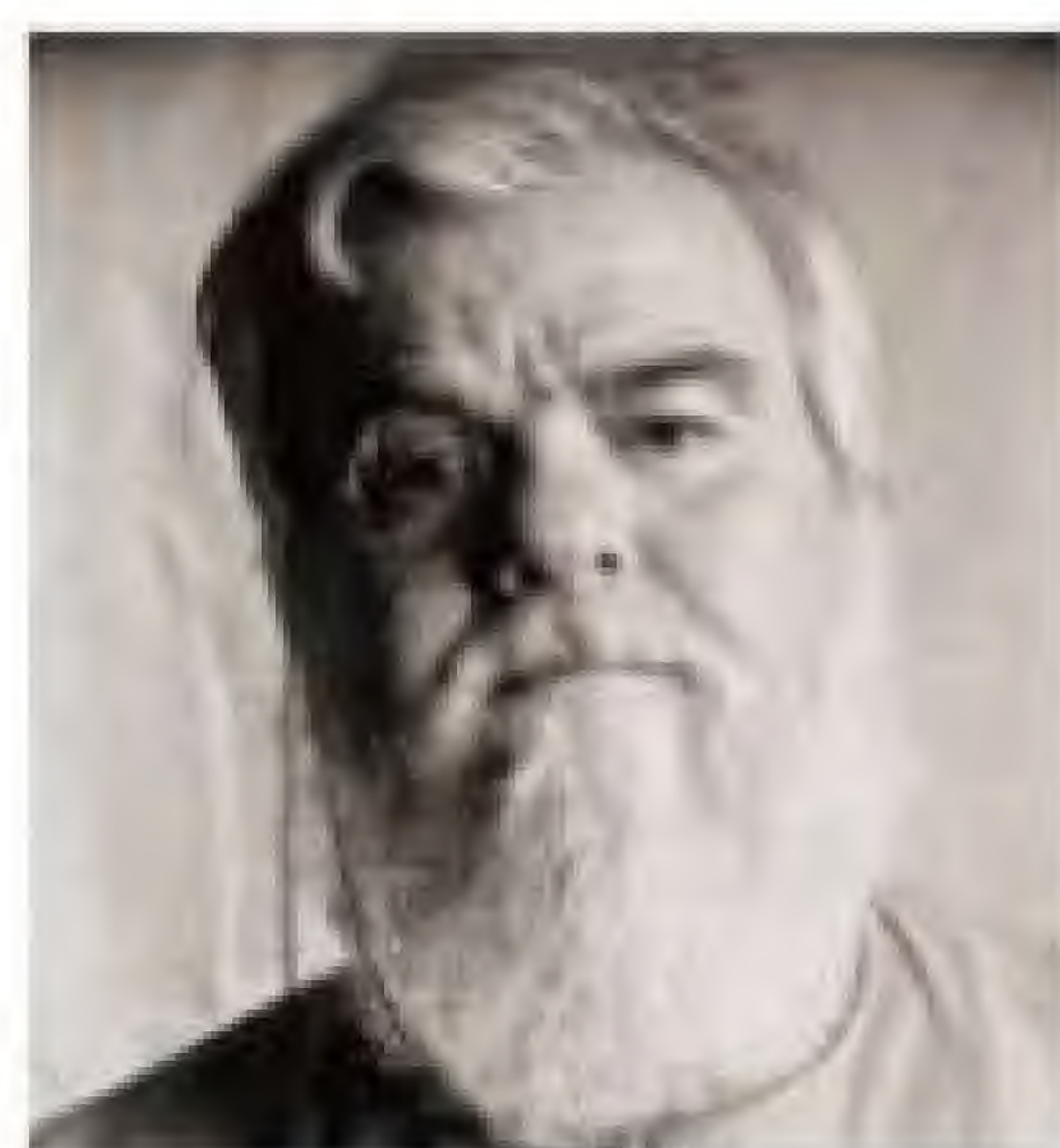
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ROGER HICKS

Pseudo-intellectualism is the bane of both the art and photographic world

WHAT is an intellectual? Well, it's a bit like being an artist, really. Anyone who claims to be one, can be one. But, like artists, some are better than others.

At its most fundamental, intellectualism presupposes thought before action. Not, however, thought as a replacement for action. The 'action' may not be the sort of action you see in an action movie, with car chases and gunfights, but something as apparently intellectual as Einstein's Theory of Relativity still qualifies as action, because it changed the way that people think and its repercussions are still being felt today, around a century later.

Intellectualism also presupposes a degree of education, but once again it is easy to mislead oneself as to the nature of education. One of my most intellectual friends left school at 14 but, through voracious reading, acquired a knowledge of philosophy, politics and economics that would put the average PPE graduate to shame. Besides, education does not come only from books. Television can be mindless entertainment, or a boundless source of information. Another of my intellectual friends is not a great reader, but her intelligence and discrimination enable her to marshal arguments on a wide range of topics in a manner that allows her to hold her own in any company.

A third pillar of intellectualism might be taken as a familiarity with 'culture', the world of the arts, and this is where pseudo-intellectualism rears its ugly head. The arts supplements in the newspapers are the *foris et origo* of much pseudo-intellectualism. Read the books they recommend, go to the exhibitions they recommend, attend the plays, concerts and operas they recommend, regurgitate the same opinions that their paid critics spout, and you will qualify, in the eyes of a fellow pseudo-intellectual, as an intellectual. The fact that neither of you is, in fact, an intellectual, will escape both of you. Dare to say that you find opera tedious, and pseudo-intellectuals will flock to condemn you – in the company, to be fair, of a few genuine intellectuals who are unable to imagine anyone who doesn't like it.

What, then, might be a clear way of distinguishing the pseudo-intellectual from the true intellectual? I can think of at least two possibilities.

The first has already been hinted at: action. The

artist, the creator, the thinker, has a much better chance of being an intellectual than the critic or analyst. In other words, you've got to get your work out there. Precisely where 'out there' may be is not necessarily important: a textbook on semiotics, in the right place, can be as 'out there' as a novel that sells a million copies and is made into a movie, especially if the same person is responsible for both. Umberto Eco is, for example, one of the great intellectuals of our time.

The second, which is where things may start to get controversial, is a lack of pretentiousness.

Pretentiousness can be very much in the eye of the beholder, and there are plenty who would accuse Eco's *The Name of the Rose* or even his *Foucault's Pendulum* of pretentiousness. The answer to that, basically, is 'tough'. Read his *Travels in Hyperreality* and you'll see that while he is formidably

intelligent and well read, he's also extremely playful, both in ideas and language. If there are bits that go over your head, well, fine. I'm absolutely sure that I don't get every reference, allusion or joke, but equally, I get enough of it that I'll happily put up with what I don't. And for sheer genius in playfulness with ideas and language, read Sir Terry Pratchett.

What has all this to do with photography? Well, Sir Terry is part of the clue. Very few pseudo-intellectuals can stand him. He's too popular. And, worse still, he doesn't concentrate on misery and suffering. The Buddha said, 'All sentient beings desire happiness and the causes of happiness, and to avoid suffering and the causes of suffering,' and this raises the question of whether the readers of literary novels are indeed sentient beings, wallowing as they do in suffering and the causes of suffering.

There is, of course, an exactly parallel strand in photography. It's not reportage, it's not crusading journalism. It doesn't seek to change anything. It is a sheer voyeurism of misery. And if they can't find (or be bothered to find) real misery, photographers of this school will create it, with yet more pictures of glum, overprivileged teenagers staring at the camera, dying of affluenza. Often, there's an extensive Artist's Statement alongside. Point out that the Artist's Statement is commonly even more worthless than the pictures, and, oh boy, do the pseudo-intellectuals get angry. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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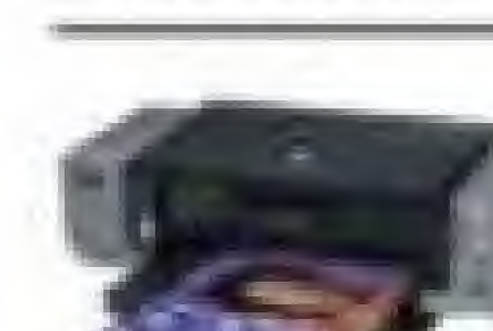


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